

Literary Landscapes:
It's book
festival season
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Fall 2017 ■ Montana - The Land of Creativity

Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana



Celebrate Montana Art with MAP!

The Montana Art Entrepreneur Program (MAP) will host its seventh annual Montana Artists' Gathering Nov. 10-12 at the Radisson Colonial Hotel in Helena.

The event has two parts: the first, professional development workshops for MAP artists aimed at expanding artists' knowledge of relevant topics within the profession of art, and the second, an indoor exhibit and sale called Celebrate Montana Art.

The showcase and sale is a high-quality indoor booth show featuring more than 75 artists who have participated in our program. Just in time for holiday sales, artists will be ready to tell their compelling stories – the “why” of what they do – and share their immeasurable talent with shoppers on both Friday and Saturday.

The art show and sale will be open to the public 4-8 p.m. Friday, Nov. 11, and 10 a.m.-7 p.m. Saturday, Nov. 12.

See Celebrate Montana Art, page 2



\$3,000 Artist's Innovation Awards program open for submissions
Deadline: Midnight, Oct. 5, 2017

Apply online:

<https://mt.slideroom.com/#/Login>

Apply now for Artist's Innovation Award

Applications close Oct. 5 for the Montana Arts Council's \$3,000 Artist's Innovation Award, made possible by funding from the National Endowment for the Arts. The Jeanie Wilber and Frances Senzka Individual Artist Award is specifically designated for a ceramics artist, and was established by a private gift to the arts council from Stacy Hansen and Sage Wilkins.

In order to foster environments where the innovation and creativity of artists are valued and celebrated, this program rewards Montana artists who have demonstrated:

- Innovation in their work and artwork
- Originality and dedication in their creative pursuits

• A marked capacity for self-direction

Awards are available for literary, performing and visual arts. Innovation is defined as the act of introducing something new or different to further an artist's vision and practice. Application deadline is Oct. 5, 2017. For details visit artscouncil.mt.gov/ina

Meet MAC's new executive director

By Kristi Nurmeyer

Montana has 90,000 more square miles and 11 million fewer people than her eastern home state of Illinois, writes Tatiana Gant, the new executive director of the Montana Arts Council.

All that seems to mean was among the reasons she applied for the job here. In Chicago, “we were very fortunate to have a patch of grass the size of my office,” she says, gesturing around her new digs in Helena.

The move also represents a homecoming for her husband, Bill Gant, who spent part of his childhood in Helena and Cheney, and whose grandparents on both sides are from Montana. Their children, ages 10 and 12, are also bound to benefits from space and nature access to the natural world. “I just wanted our children to have an experience that was closer to our own upbringing,” she says.

Gant, who was director of the Illinois Arts Council Agency for the past four years and spent the previous decade developing and directing its arts education programs, was also drawn to MAC's track record.

“Montana has in place programs that are very well thought out and very stable.” “There's no much evidence of careful development,” she adds. “That doesn't happen overnight.”

She especially credits her predecessor, Arlyn Fishbaugh, who retired last fall after 24 years at the helm, with building a solid foundation and a forward-thinking agency. “I have a lot of admiration for what's happened at the arts council. Arlyn really brought it to a national level.”

She also praises the staff she inherited. “I feel so lucky with this team, their level of dedication. I'm impressed with how well they know the state and how well they love the arts.”



MAC Executive Director Tatiana Gant
(Photo by Jeff Muehlen)

Her first introduction to MAC's programs came in early August, just days after her arrival. She traveled to Salish Kootenai College in Pella, on the Flathead Indian Reservation, for the annual Summer Institute of Montana Teacher Leaders in the Arts, and watched as artist and MAC member Gurly Chismore led participants in a printmaking experience at his studio.

“Right off the bat, seeing a board member like Gurly involved with teachers, walking us through his process, and seeing a handful of teachers pull prints, was an amazing introduction.”

Art as another language

Gant grew up in Mancos, Springs, CO, and credits her mother and her high school art teacher with fostering her interest in the arts.

“My mother was of a culture and generation where you learn to make yourself useful,” she recalls. From crocheter and embroiderer to other crafts, “creativity was a big part of my home life. We didn't have a lot, but we had some really beautiful things.”

Her art teacher encouraged her to consider both art and teaching as a career. “He taught me that you can say something with what you're doing. It's another language.”

She earned her bachelor's degree at nearby Adams State College in Alamosa, delving into ceramics, drawing, metals, printmaking, painting, photography, and sculpture.

Her next stop was Chicago. “I'd always wanted to go to a big city,” she says. “I knew no one, and didn't have an apartment. But it felt perfectly fine.”

See New MAC Director, page 2

Crafting the guitar's soul: The life of Daniel Roberts

By Brian D'Andros
Contributor

The aroma drifts from the raw interior surface of the timbers. The resonant strings simultaneously stretched tight and later against fingertips. The harmonious jangle of tones accompanying each other, affirming each other's attributes.

Without question, a guitar made by Daniel Roberts is a multi-sensory piece of artwork. It is an instrument made with a top, back and sides of solid wood unadorned to produce the most complex sound and



Montana's Circle of American Masters inductive
Daniel Roberts (Photo by Wayne Thompson)

wood, and then to let it stabilize,” said Roberts, the latest addition to Montana's Circle of American Masters. “I keep the relative humidity upstairs (in my shop) at 47 to 47 percent. Wood moves when you add or take moisture away, and if you disturb it, the wood will remove the radius, and the top will drop and flatten out. Wood – whether Romanian spruce, Northern Italian, German, or Swiss spruce – has different characteristics. Wood has memory in terms of time and of how it moves geometrically, and how it vibrates.”

Thus began a nuanced conversation with Roberts inside his Ridgeville studio, an exploration of his remarkably wide range of guitar-building knowledge and reflecting the variety of economic and aesthetic visions that have shaped his artistry over the past three decades.

See Daniel Roberts, page 7

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Arts



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She also praises the staff she inherited. “I feel so lucky with this team, their level of dedication. I'm impressed with how well they know the state and how well they know the arts.”



MAC Executive Director Tatiana Gant
(Photo by Julie Mueller)

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Montana's Circle of American Masters inductee
Daniel Roberts (Photo by Meagan Thompson)

wood, and then to let it stabilize,” said Roberts, the latest addition to Montana's Circle of American Masters. “I keep the relative humidity upstairs (in my shop) at 45 to 47 percent. Wood moves when you add or take moisture away, and if you shrink it, the wood will remove the radius, and the top will drop and flatten out. Wood – whether Romanian spruce, Northern Italian, German, or Swiss spruce – has different characteristics ... Wood has memory in terms of form and of how it moves geometrically, and how it vibrates.”

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See Daniel Roberts, page 7



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Sign up for MAC's eNews

Between the quarterly issues of the *State of the Arts*, our staff publishes four separate e-newsletters with opportunities and information:

- Artists' eNews
- Arts Educators' eNews
- Arts Organizations' eNews
- Public Artists' eNews

If you'd like to sign-up for one or more of these, please offer us your contact information and what you'd like to receive at: art.mt.gov/enews or send us an email at: mac@mt.gov.

New MAC director: "Helping people get ahead"

(Continued from page 1)

She focused on painting at the School of the Art Institute of Chicago, earning her bachelor of fine arts. "My intention was to go to grad school," she adds. "So far I haven't made it."

Instead, she continued her studio practice, founded a community clay school, worked in a jewelry shop, helped run a local nonprofit arts organization, and taught a weekly art class at a senior center.

"Chicago is a mecca for a lot of creative people. Living there pushed my artistic practice in a lot of ways."

When she began working for the Illinois Arts Council Agency, "I thought I'd be there a couple of years. Pretty soon it was 15."

She discovered along the way, "civil service just suits me. It frustrates me, but it suits me."

Lessons from Illinois

Especially frustrating during her last two years was a budget impasse in Illinois that decimated spending on state programs. When she joined the arts agency in 2002, the budget was around \$22 million and the staff numbered close to 30; last year, it was less than \$1 million, and the staff numbered nine.

That dramatic shift affected the arts community. Grants for individual artists were wiped out and artists left the state because of dwindling resources; performing arts organizations, especially those offering educational programming, withered; programs were suspended. Artists no longer taught in the schools, and the agency staff was on longer able to interact with peers across the nation.

"It was painful to watch that erosion and know there was nothing I could do about it," says Gant.

Still, there were constructive lessons gleaned from those two years. "We thought we needed a lot of money and a lot of people to make an impact," she says. "I'm very proud of what was done with limited resources."

The arts agency "learned to be more agile, to listen carefully, to rely on our network of partners. We learned that it's possible to do a lot without very much."

The Montana Arts Council, with seven employees and a budget of \$1.8 million, "is doing a great job with what's here," she adds.



Montana Arts Council member Corky Clairmont demonstrates a printing process to members of this year's Montana Teacher Leaders in the Arts cohort at his studio. Among those watching (immediately to Corky's right) are new Executive Director Tatiana Gant and Business Development Specialist Cinda Holt. (Photo by Monica Grable)

Programs that make a difference

When she arrived at the Montana Arts Council July 31, Gant was greeted with a policy book and procedural manual, detailing her responsibilities, and a staff imbued with institutional memory.

She also found solid, innovative programs in place "that really address the core."

Among the programs that are especially impressive to the new director:

- **The Montana Artrepreneur Program (MAP)**, which offers art-centered business-development training. "Selling work is a whole other skill set for artists," she says. "MAP is the next bridge to help them make it a life."

- **Montana Teacher Leaders in the Arts**, a partnership with the Office of Public Instruction that provides a unique teacher-to-teacher model of support for arts educators. "These are people from many different settings, who already made the commitment to be educators, finding this common thread and inspiring each other."

- **Public Value Partnerships**, the granting program for organizations across the state that champions the benefit of state and federal funding in the arts. "What Montana does (with its reporting process) helps grantees articulate in their own words the value of the program instead of jumping through more hoops."

- **Artist's Innovation Awards**, a program that awards grants of \$3,000 every other year to up to eight individual artists with a demonstrable track record of innovation. "You can't have a society of culture if you don't support new artwork."

In short, she's inherited a vibrant, active agency. "I don't think it needs more programs," says Gant. "The opportunities are in how we address the players."

Communication and outreach

As an artist, teacher and administrator, Gant sees the arts everywhere – in healthcare, education, economic development and elder care – but worries about people "losing confidence in their ability to create."

Almost everyone has some creative spark – whether they recognize it as such. Everything from cooking to carving a duck decoy qualifies. "What is it in your life that you value as an artform?"

In arts advocacy, she believes there are three groups of people: the choir, who already support the arts; those who don't see the value of the arts or taxpayer support for the arts;

and those in the middle.

"The arts are guilty of talking to the choir," says Gant. "We still have to talk to people who don't agree with us, and work on people in the middle."

Communication can be challenging, especially in an era when "we're not talking as much and we're not listening to each other," she says.

But the arts, she adds, can "be very useful" as a tool. "Artists can reflect society in a different way than media."

In addition to supporting her staff, Gant sees communication and outreach as an important part of her role as executive director.

"Not being from Montana, I know I have a steep learning curve."

One way she's addressing that is by connecting with arts council members, and asking them for insights "so I can really understand how the regions are different."

She also plans to reach out to arts venues and organizations across the state. Unlike Illinois, where Chicago overshadowed the rest of the state, Montana feels more balanced to her with its mix of urban areas and small towns. "It's a change of scale. I like being able to think about rural areas in a way that's equalizing."

She also looks forward to working with the state's tribal governments (Illinois has none), as well as partners at the state and federal level. "I'm getting out there, and people are reaching out to me."

At every turn, she encounters evidence of MAC's innovation. "It's this kind of thinking that makes me proud to be a state worker," she says. "It's not a hand out – it helps people get ahead."



"Faces of Joy" from last year's Celebrate Montana Art Show and Sale.

Celebrate Montana Art (from page 1)

The gathering, Nov. 10-13, is open only to MAP artists, who come together from around the state to reconnect with old friends, meet new ones, inspire one another, and urge each other to lean into the power of exchange. Topics for this year's professional development

include Public Speaking, Your Relationship to Money, Negotiating Commission Work, The Art of Productivity, and much, much, more ... As I always love to say, "It's an Infopalooza of valuable learning!"

Learn more about applying for the MAP program on page 19.

STATE OF THE ARTS

State of the Arts is published four times a year by the Montana Arts Council and produced by *Lively Times*.

State of the Arts welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Please check with the Montana Arts Council for reprint permission.

Next Deadline: The deadline for submissions is Dec. 3 for the Winter issue (January-March). Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; phone 406-444-6430, fax 406-444-6548 or email mac@mt.gov.

Subscriptions: *State of the Arts* is available free of charge to Montana residents as a public service of the Montana Arts Council. To subscribe, call 406-444-6430, or update or sign-up online at art.mt.gov. Out-of-state subscriptions are \$15 per year; mail your check to Montana Arts Council, PO Box 202201, Helena, MT 59620.

CONGRATS TO ...

The **C.M. Russell Museum in Great Falls**, which received a \$40,000 grant from the National Endowment for the Humanities (NEH). The funding is a significant step in the preservation and interpretation of the Russell House and Studio, a National Historic Landmark, which is key to understanding the complete story of the partnership between Charles and Nancy Russell and the roots of Western art. The museum received one of only 12 grants designated for public humanities projects that support interpretations of historic places to bring ideas and insights to general audiences.

"We are very thankful for the generous recognition of the NEH, which advances our work to share both Charlie's and Nancy's stories in the very place where they made history together," said Executive Director Tom Figarelle. "The diverse support of the Russells is impressive, and it has been enhanced by the inspiring dedication of staff, donors, patrons and state officials." Built over a century ago, the Russell House and Studio are in the midst of major conservation work expected to be completed by the end of 2018. "Charlie Russell's house and studio provides folks with the opportunity to travel back in time and stand in the shoes of one of the most influential Montanans and to understand what made our great state what it is today," said Sen. Jon Tester. "This grant will help educate the next generation of Montanans about the lives of Charlie and Nancy, strengthen the mission of the Charlie Russell Museum, and help attract even more visitors to Great Falls from across the globe."

Rocky Mountain Ballet Theatre

students, who made it to the finals of the Opus Ballet sponsored Dance Firenze, a prestigious international competition in Florence, Italy.

Maddie Sager

won twice in the Junior Classical category, taking home both a second and a third prize for "Indian Paintbrush," choreographed by **Jenifer Kerber**, and "Etude," choreographed by **Charlene Carey**. **Ruby Jenni** won second place in the Contemporary Solo Junior Category for "Wax Wing," a dance choreographed by **Katherine Wildberger** of Vasser College who is now bringing her talent and experience to RMBT. Among the finalists who performed with the RMBT troop was **Natalie Dial**, an RMBT alumnus who is about to begin a Ph.D. program in London. Her "Buffalo Thunder," choreographed by Kerber, was a great success. **Callie Street, Lucy Sirrs, Molly Rowe, Kayleigh Bestington,** and **Ellie Jenni** all performed their unique, Montana-themed choreography. Bestington also choreographed a piece called "Listen to Me," a trio in the contemporary category, that was danced by Ruby and Ellie Jenni and Molly Rowe. Dancers from the Missoula-based troupe also delivered a command performance at Robert Mundell's villa in Tuscany. A Nobel Prize-winner and father of the euro, Dr. Mundell hosts economic conferences attended by world leaders and luminaries.

Eric Hyypa, director and general manager of MontanaPBS based at Montana State University, who has been selected as the president of the National Educational Telecommunications Association. Hyypa begins his duties Nov. 1 at NETA headquarters in Columbia, SC. "Eric is extremely well-respected among PBS station leaders and the national leadership," said Tom Rieland, chair of NETA's board of directors and president/CEO of WOSU Public Media.

"I'm confident his energy and focus on NETA's strategic goals, which he helped frame, will greatly enhance the value of NETA to stations across the country." Hyypa, a Montana native and graduate of MSU, said he was honored to be asked to work on a national public media platform. "I am passionate about NETA's role in supporting stations and committed to our education mission." Hyypa began his career as the station's computer system administrator in 1995. In 2003, he was named the station's information technology manager, and he became director and general manager of KUSM/MontanaPBS in January 2008. During his tenure, MontanaPBS grew from a single station to a statewide network of six stations, more than 20 translators and a satellite delivery service that reaches the smallest communities in the state. As general manager, Hyypa oversaw the launch of a major and planned giving program, increased coverage of local news and public affairs and placed a stronger emphasis on education. He currently serves on the Public Broadcasting Service board of directors and Montana Broadcasters Association board. **Aaron Pruitt**, associate



Charlie Russell in his studio (Photo courtesy of C.M. Russell Museum)

general manager and director of content for MontanaPBS, has been named interim director and general manager.

Bozeman author **Keith McCafferty**, whose novel *Crazy Mountain Kiss* won the 2016 Spur Award for Best Western Contemporary Novel. The award is given out by Western Writers of America, a group founded in 1953 to honor and promote writing about the American West. Previous winners include Larry McMurtry and Tony Hillerman. Additionally, *Crazy Mountain Kiss* is a finalist for the High Plains Book Award in Fiction, which recognizes novels that examine life in the Rocky Mountain West, and is a finalist for the Nero Award, which celebrates literary excellence in the mystery genre.

Trish Stevenson, whose pastel painting of a bronc rider, "Gettin' Sideways," took the top honor at the 18th annual Stampede Western Invitational Art Show, which is held in conjunction with the Greeley Independence Stampede in Colorado every summer. Next year, her winning image will be used on posters and in marketing of the 2018 show. "Gettin' Sideways" will now be part of the Stampede's permanent collection. Stevenson, who lives in Savage, has been a professional western artist for many years, participating in exhibits in Montana and throughout the country. "I am surrounded by my inspiration, living in the ranching country of eastern Montana with horses, cattle, cowgirls and cowboys," she says. Her pastels and oil paintings have been exhibited in many national shows and galleries, and online at www.trishstevenson.com.



"Gettin' Sideways" by Trish Stevenson

Montana artist **Sandra Dal Poggetto**, whose work was featured in a two-page article in the latest issue of Western Art and Architecture. Titled "Illuminations: Ones to Watch," Bozeman writer **Michele Corriel's** story begins, "Abstract artist Sandra Dal Poggetto's work speaks of the land in a visual language that includes game-bird feathers, deer hides, and oil pigments made from plants, soil and bone. She composes a narrative of the landscape – of being surrounded by sky, grass and wind, and the awareness of being human in the world. Her colors reveal sounds, her marks tell us where she's been, and in so doing she allows us to walk away with a taste of wildness." Read the entire piece at www.westernartandarchitecture.com.

Livingston artist **John Banovich**, who presented an original oil painting, "Clean Water," at the 30th annual Western Visions, presented by the National Museum of Wildlife Art. The signature event of the Jackson Hole Fall Arts Festival, held Sept. 15, attracts top contemporary wildlife artists and collectors from around the world to the National Museum of Wildlife Art in Jackson Hole, WY.

Julie Jeppsen from Victor, who was among five artists who received awards during the Hockaday Museum of Art's sale and exhibition, "A Timeless Legacy – Women Artists of Glacier National Park." Jeppsen received the Van Kirke Nelson Hockaday Purchase Award for "Band of Brothers." Her painting depicting regal bighorn sheep standing cliffside in Glacier was chosen by a jury and acquired for the Kalispell museum's Permanent Collection. The exhibit, which closed Sept. 23, showcased the nationally recognized talents of 28 artists.

Columbia Falls artist **Allen Jimmerson**, whose painting "Swift Running Creek" won first place in the acrylic division at the Western Heritage Art show in Great Falls, for the fourth time. His studio and gallery are located at Snappy's in Kalispell and his work is represented by Sunti World of Art Gallery in Whitefish.

Longtime Bozeman potter **Carl Sheehan**, who was one of the many individuals profiled in *People of Yellowstone*. The new book by Steve Horan and Ruth Crocker features profiles and photos of the many people who have helped make visiting Yellowstone a memorable experience. Sheehan was a resident artist at Old Faithful Lodge where he produced, fired and sold pottery for 27 summers beginning in 1980. Since 2007, he's continued to show his work at the lodge and park hotels, and still spends a week each summer month as a visiting artist, demonstrating his work in the lobby of Old Faithful Inn. Sheehan resides near Bozeman where he works and maintains his business, Fire Hole Pottery Studio and Gallery.

Artist **Leith DeWeese**, a retired art educator in Saint Marie, who received Best of Show for her painting "Gourds" at the inaugural juried watercolor show at the James Memorial Art Gallery in Williston, ND. The show was on display Aug. 3-30, and a print of the painting is featured at Wheatgrass Arts & Gallery in Glasgow.



3

Send us your good news

Artists, writers, musicians, arts educators and arts administrators: Please let us know about major awards and accomplishments, especially beyond the borders of Montana.

Send your good news to Congrats, c/o *Lively Times*, 33651 Eagle Pass Trail, Charlo, MT 59824; or email kristi@livelytimes.com.

If you include a digital photo, please make sure it's at least 200 lines per inch (lpi or dpi) and a file size of over 500kb.



"Swift Running Creek" by Allen Jimmerson

Congrats compiled by Kristi Niemeyer for State of the Arts



4

Montana Playwrights Network hosts conference

The first Montana Playwrights Conference, scheduled for Nov. 2-3 at Helena College is offered through a partnership among the Montana Playwrights Network (MPN), the Helena College Foundation, Helena College's Continuing Education department, and the Theatre Arts program at Helena High School.

The keynote speaker, playwright James Still, has produced his work around the world. His plays have been nominated four times for the Pulitzer Prize, and three of his plays received the Distinguished Play Award from the American Alliance for Theatre and Education. Still is the resident playwright at Indiana Repertory Theatre, and an artistic affiliate at American Blues Theatre in Chicago.

Associate keynote presenter Dr. Xan Johnson shares research focusing on the relationship between child drama and social cognitive neuroscience.

Presenters Mike Jetty, Greg Owens, Jud Harmon, Tony Mannen, Robert Holter, Janice Jamruszka-Wilson, and Pamela Mencher offer workshops on an array of topics.

The two-day gathering also includes a special evening performance of Montana Tales, featuring original stories, poetry, monologues, short plays, and other works.

For details, visit www.MontanaPlaywrights.org.

TRANSITIONS

Welcome to **Chris Riccardo**, who was recently hired as executive director of the Holter Museum of Art in Helena, after serving as its interim director for the past two years. "We have worked extremely hard over the past few years to make our organization better, and I look forward to leading the Holter into the future." Riccardo received his BFA from Boston University in 1990 and served as the sculpture department chair and foundry director at the Armory Art Center in Florida from 1998-2014. He relocated to Montana in 2014 to assist in the build-out of Studio 740, located in the Great Northern Town Center. In fall of 2016, he accepted a long-term fellowship position at the Archie Bray Foundation, which wraps up this October. He first encountered the Holter during a 2012 summer residency at the Bray. "I remember coming to see an exhibition ... and thinking what an incredible museum in this small western Montana town. I was impressed with the quality of exhibitions and the educational programming." His ceramic sculptures are on display through Oct. 14 in "CeramATTACK II," a group invitational exhibit at the Duane Reed Gallery in St. Louis.



Chris Riccardo (Photo by Thom Bridge/Helena Independent Record)

So long to the print edition of *Lively Times*, Montana's arts and entertainment monthly, which published its 292nd and final issue in August. "We'll miss her and hope you will too," wrote co-publisher and editor Kristi Niemeyer. "But don't worry – you can still find a whole lotta lively online." She attributed the closure to declining ad revenues and increasing costs — "a lethal combination for a small, independent publication like ours." Niemeyer and business partner Sue Bearse established Lively Times in 1993 near Charlo, a miniature town on the Flathead Reservation. They aimed to create "an arts and entertainment monthly that would knit our vast state together." Although *LT* has vanished from newsstands, "every drop of information in it appears online" at livelytimes.com. The website was revamped two years ago, and lives on "due to online readers and advertisers; our longtime friends at the Montana Arts Council, who hire us to produce their quarterly, *State of the Arts*, and subscribe to our arts calendar; and the Montana Office of Tourism, which also uses our events feed for its arts and cultural calendar." When he heard the news, Brad Robinson, director of operations at the Archie Bray Foundation in Helena, wrote: "I am deeply sorry to hear that (as they claimed in 'Ghostbusters' so long ago) 'print is dead.' I have long loved the *Lively Times* and will, indeed, continue to follow it online. You have done the arts and small businesses in Montana (and more) a great service and you will be missed."

So long and best wishes to **Barbara Theroux**, who retired after 45 years in the book-selling business. Theroux was hired in 1972 to work at the Washington State University bookstore in Pullman, WA, and then went to work at The Bookstore at the University of Montana in 1979. Seven years later, in 1986, she opened Fact & Fiction in downtown Missoula – a bookstore known across the Northwest for promoting and celebrating authors. When Fact & Fiction was purchased by the UM bookstore in 2007, she continued to work as an employee. She also served two stints with the American Bookseller Association. As a retiree, she's putting her literary appreciation to work in a blog, Book Bound with Barbara.

Way to go **Glacier Symphony**, which launched its 35th concert season Sept. 15-16 with a gala, an improved financial outlook and a streamlined name and logo. This past April the symphony opted to shorten the organization's name to just Glacier Symphony to indicate the parent company, while referencing the orchestra or chorale in specific performances. A new logo helps the brand become easily recognizable. In addition, positive year-end financial results for the fiscal year ending June 30 reversed several years of budget deficits. A successful fundraising campaign last spring brought increased revenue and a positive budget surplus. The symphony has also grown its endowment funds to provide long-term financial stability.

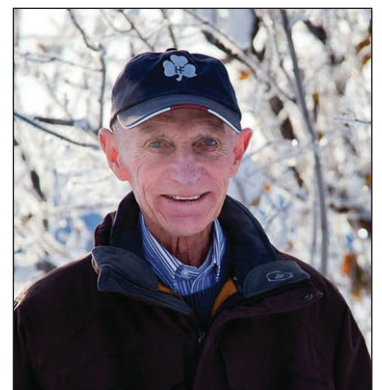
CONDOLENCES TO ...

The family and friends of **Dr. Lynette Kay Chandler**. An enrolled member of the Aaniiin (Gros Ventre Nation), she began her journey to the Sand Hills on Aug. 13; she was 41. Lynette answered to the ceremonial name, Bitathaa (Dancing Woman), because of her love and abilities in jingle dress dancing category of powwow. She was born on Nov. 7, 1975, to Wayne and Colleen Long Fox Stein in Helena. She attended schools at Fort Yates, ND, Pullman, WA, and Bozeman before graduating from Butte High School in 1994. Inspired by her father's education, Lynette acquired a bachelor's in English literature in 2000, a master's in Native American Studies in 2003, both from Montana State University-Bozeman. In 2010 she attained her doctorate in educational leadership from the University of Montana. In 2003, Dr. Chandler founded the White Clay Language School to revitalize the Aaniiih Language, thus, changing the course of Aaniiih History. Well known throughout the country and internationally through her American Indian language efforts, she received many honors, including: Unsung Hero Award in 2011, Montana Indian Educator of the Year in 2012, and from The University of Montana, the Educational Leadership Excellence Award in 2013. The Ft. Belknap Indian Community also recognized her achievements by declaring May 7, 2012, Dr. Lynette Chandler Day. While in Bozeman she met and married the love of her life, Dr. Sean Chandler, on Aug. 16, 1996.

They welcomed and raised two lovely daughters, Wozek in 1997 and Serena in 2003. The Chandlers were also part of the first graduates of the Native American Studies master's degree program in 2003. They moved from Bozeman to Harlem in 2001 to help in the education of their people at Aaniiih Nakoda College on the Fort Belknap Indian Reservation. At the time of her death, Lynette was about to welcome a new cohort of first graders to her White Clay Language School. She had many hobbies including stick game, beading, sewing, riding horses and Indian dancing. She loved spending time with her children, nephews and nieces, going to rodeos and Indian dances and football games. Her husband is a member of the Montana Arts Council.

— Excerpted from the *Great Falls Tribune*, Aug. 17

The friends and family of Montana author **Perry James Moore III** (called "Jim" throughout his life). He passed away in Bozeman on May 19, 2017, at age 89. Moore spent his retirement years writing fiction, including one volume of short stories and five novels, all published by Janet Muirhead Hill. His novels were *Ride the Jawbone* (2011), *Election Day* (2012), *The Body on the Floor of the Rotunda* (2013), *The Jenny* (2015), and *8 Seconds* (2017), which was reviewed in Summer 2017 *State of the Arts*. His collection of short stories, *The Whole Nine Yarns*, came out in 2014. Moore was born onto a ranch south of Two Dot, finished elementary school at the town's two-room schoolhouse and graduated from Harlowton High School in 1945. He served in the Navy at the end of World War II and was discharged in July 1946, returning to Montana to finish his undergraduate degree at Montana State College in Agricultural Economics. While at Montana State, he was a member of the original college rodeo team. It was through rodeoing that he met Kathryn Nash, a barrel rider; they were married in 1954. After graduation Moore returned to the ranch, assuming full management when his father died. He enrolled in a correspondence course in law, passed the Montana Bar Exam and was admitted to the practice of law in 1967. He was elected to the Montana State Senate the same week. Moore served three sessions in the Senate and was selected Republican Minority Leader for his last two. In 1975, he opened a law practice in Bozeman and continued to manage the ranch. He retired from the practice of law in 1997 – and started writing.



Jim Moore

The family and friends of **June Signe Syvrud**. The 79-year-old retired music teacher and choir director died Aug. 12 at her home in Polson. She was born in Bismarck, ND, graduated from high school there, and attended Concordia College in Moorhead, MN. At an early age music became an integral part of her life. In high school she played in the band, sang in the choir and served as its student director. As a teenager she was a guest soloist in a professional dance band. She and her husband eventually moved to Polson in 1973 where she taught music in the Polson School system for about 20 years. She sang in musicals with the Port Polson Players and played many leading roles. She also directed several church choirs since 1962 and was choir director at Polson Community Church at the time of her death.

The friends and family of **Simone (Nancy) Ellis**. She died of a hemorrhagic brain stroke on July 18 at St. Patrick Hospital in Missoula. She was born in 1952 in Jackson Hole and attended high school in Montrose, CO, where she became an early thespian, avid reader and realized she wanted to be a writer. She was drawn to the counterculture of the 1960s and fell in with the beat poets and early American Buddhist community in Boulder, where she attended the first classes at Naropa University. While there, she taught writing classes and edited *Bombay Gin*, the literary journal of Naropa's Jack Kerouac School of Disembodied Poetics. Ellis moved to San Francisco in 1979, where she studied film at The San Francisco Art Institute, and worked on a book of interviews she did with prostitutes called *In the Vernacular*. In the early 1980s, her collection of poetry titled *Rosy Belligerents* was published under the pen name Simone O by Poltroon Press. Ellis taught poetry in the schools in remote native communities in British Columbia, and returned to the U.S. to take a job as head art critic for *Pasatiempo*, the arts publication of *The Santa Fe New Mexican* newspaper. Her book, *Santa Fe Art*, is still considered to be one of the best surveys of southwest art in the 1990s. Ellis later moved to Missoula, where she was president of MCAT (Missoula Public Access TV); she wrote for the *Missoulian* and *Missoula Independent* as a freelance journalist, again covering environmental concerns and the arts.

— Excerpted from the *Missoulian*, July 25

The friends and family of **Rhea Louise Bretthauer Blanchard Manlove**. The longtime secretary of the University of Montana art department died July 30 at age 85. She was born in Whitefish on July 23, 1932, attended public schools there and graduated in 1950. She was always at home in an academic setting, working first in the psychology department and then the art department at the University of Montana. She loved the campus, working with the students and especially being a part of the arts community. UM art historian Rafael Chacon, who offered the eulogy at her memorial service, praised her this way: "She was a perfectionist, a true professional, a reservoir of knowledge, and a master diplomat at the university."

Composer David Maslanka: Musical and spiritual depth

By Cory Walsh
Reprinted with permission
from the *Missoulian*, Aug. 8

David Maslanka, a Missoula-based composer whose work was performed and revered around the world, died Aug. 7 at his home in Missoula from colon cancer. His wife, Alison Matthews, died only a month earlier on July 3 from kidney failure.

The prolific 73-year-old composer wrote more than 150 pieces in his lifetime, including nine symphonies (he was at work on his 10th) and a Requiem Mass, in addition to chamber music and smaller ensemble pieces and solo works.

"In the wind ensemble world, he is definitely one of the leading composers worldwide," said Tom Cook, retired chair of the music department at the University of Montana.

Cook, a friend of 35 years who conducted Maslanka's music for the UM band, said it possessed an "intellectual and musical and spiritual depth. His music was original, but at the same time drew upon previous compositional styles."

As he described it, Maslanka would begin his day playing and studying Bach and use it to "leap off into new sounds and new directions in his music." That music was included on more than 50 albums, many of which were dedicated solely to his work.

Over the past quarter-century, Maslanka reached that stature from here in Missoula, an unlikely home-base for a Massachusetts native and Oberlin College Conservatory graduate.

His daughter, Kathryn Maslanka, recalled how her father had just received a tenured teaching position in New York and was faced with a choice: whether he wanted to teach full-time or compose full-time. Although he was relatively unknown at the time, he and his wife decided to take the risk.

They wanted to move to the Pacific Northwest, and took a road trip through Washington, Idaho, Montana and Wyoming to find a new home. They liked Missoula. They rented a house and a U-Haul and, in 1991, brought their three children, Kathryn, Matthew and

Stephen out West.

"It's an enormous leap of faith. It worked out," she said.

Maslanka will be remembered as one of the finest composers of his generation, said Fern Glass Boyd, the artistic director of the String Orchestra of the Rockies. She said Missoula was "very, very lucky to have him in our midst," although he lived somewhat anonymously outside of the music community.

Locally, the String Orchestra of the Rockies, a professional ensemble, commissioned a piece from him in the 1990s and premiered it here. The UM Wind Ensemble and Hellgate High School Band also have performed his works. Beyond Montana's borders, he was invited to places like Portugal and Japan, where he was provided with drivers, and where fans solicited autographs.

Notably, Maslanka didn't support his personal works by taking an academic position or writing commercial music. His compositions were in such high demand in the concert world that "he was able to exist on commissions, and there's very, very few people who can do that," Boyd said.

"He didn't want to lose his soul, as he put it," Kathryn said. "He never touched a film score or wrote a jingle or anything like that."

She said her parents had "absolute faith that this was going to be the right way to go."

Alison Matthews worked as a financial planner for the first few years they lived in Missoula, and then was able to shift to applying that monetary acumen to managing the Maslanka household. "It was her brains and his creativity that made it work," Kathryn said. They bought a house after a year in Missoula and lived there ever since.



Composer David Maslanka (Photo courtesy of suerissberger.com)

The property afforded Maslanka a studio where he could write every day. He was fond of taking walks in the morning. He followed the mindfulness teachings of Thich Nhat Hanh, and viewed walking as a form of meditation that could aid his composition if he was stuck.

Kathryn said he was a spiritual person, but not in a dogmatic way. She said he was quiet and thoughtful, with a "very quick mind and a very dry sense of humor,"

particularly with wordplay and puns.

Beyond his musical passions, he liked taking the dog for walks up Blue Mountain. They kept horses at their house, too. When he couldn't write, he would fill sketchbooks with chalk and oil pastels. They were drawings of "ideas or feelings while he was trying to get the music to come out," she said.

Instead of notepaper, she recalls that he would take 8 1/2-by-11-inch paper, usually with score scribbles on one side, and rip that into quarters to take notes on, "all these little ideas and musical notes and bits, and all those little bits turned into symphonies."

On his website, there's an email exchange with a 12th-grade student who asked him about inspiration.

He replied, "All of experience is the filter through which the impulse to compose makes its way. That impulse comes from a place well beyond my conscious mind. I think of it as universal mind. This is not something apart from us but the very core of who we are. I am moved to compose when people ask me for music. It is my work to find the flow from universal mind that meets the need of the people asking for music. I guess that that can be called inspiration."



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Bozeman-area Artists open Studios for October tour

Twenty-two artists from Bozeman and Gallatin County will open their studios to the public for the 2017 Bozeman Open Studios Tour, 10 a.m.-4 p.m. Oct. 21-22.

The tour is free to the public, maps are available from the participating artists as well as on the website bozemanopenstudios.weebly.com.

Art forms include pottery, jewelry, weaving, kiln and fired glass, oil, acrylic, watercolor and encaustic painting. Most artists will provide refreshments and some will have an educational or hands-on activity related to the artists' medium and work. Participants will have works available for purchase.

The tour aims to educate the community about the value of contemporary art in Bozeman and Gallatin County and to increase awareness of local artists in the area. The tour offers the public a chance to see various artists working spaces and styles and meet the artists in their studios.

Follow the Studio Tour on Facebook @ [BozemanOpenStudios](https://www.facebook.com/BozemanOpenStudios) and Instagram [bozemanopenstudios](https://www.instagram.com/bozemanopenstudios).

Thespian Gerry Roe: Indefatigable energy, grace and humor

By Jaci Webb
Reprinted with permission
from the *Billings Gazette*, Sept. 5

Gerry Roe, a stalwart of the local theater scene for more than three decades, died Sunday, Sept. 3, in Billings.

Roe, who was 73, is remembered by students and actors as a supportive director who was able to find people's strengths and nurture their talent. He died in hospice care at Billings Clinic after dealing with health issues for a few months.

Jayne Green, who took over Rocky Mountain College's Theater Department after Roe's retirement in 2015, said Roe helped him find his path in life.

"Something clicked toward the end of my sophomore year. Looking back, a large part of that was being around and seeing Gerry's passion," Green said. "He loved what he did."

Lyn DeBree Al was in Roe's first acting class at Rocky in 1987, and the two forged such a strong friendship that Al asked Roe to walk her down the aisle when she got married in 2008.

"I remember one of the first rehearsals I had with Gerry on his first play at Rocky, 'Harvey.' It was awful, but we tried," Al said. "He stood up and said, 'That's a glorious failure. If you fail without trying, we can't do anything to make it better. But if you fail trying, we've got something to work with.'"

Dee Cates became his stage manager in 2013 when Roe directed "Les Misérables" at Billings Studio Theatre.

"Gerry wasn't a tall person, but his personality was humongous," Cates said. "If he saw that somebody was left out and wasn't getting

the attention they needed, Gerry made sure they got the attention they deserved."

Roe taught at Rocky from 1987 to 2015. Rocky Academic Vice President Stephen Germic said in a note to staff on Tuesday that Roe directed productions from every imaginable period and genre.

"The many of us who worked directly with

graduated from high school in 1962. He wrote a song that was performed by his classmates at their graduation. His first real stage role was playing Og in the political satire "Finian's Rainbow," and there was a hiccup.

"In one scene, they would pull off parts of my clothing," Roe said in 2015. "The pants were supposed to pull off and I had another pair underneath, but somehow they got stuck together and everything but my underwear came off."

Roe said the spelling of his first name was a typo at the hospital when he was born. His mother liked it and kept it, but his family called him by his middle name, Ben or Benny.

Susan Sommerfeld, a Billings actress and director, has known Roe since 1973. In the 1990s, Roe cast Sommerfeld as Adelaide in her first-ever show at BST, "Guys and Dolls," performing with Wally Kurth in the leading role.

"What a career he had," Sommerfeld said.

A highlight of the many shows Roe directed at Billings Studio Theatre was "Les Misérables." It was the biggest undertaking ever at BST and it packed the theater every night during its four-week run. It also brought one important audience member to the theater, Roe said in 2015.

"My sister had never seen a show I directed, and she's close to 80 now," Roe said in 2015. "She came to see that show. At the end of the performance, I went out to talk with her and she started crying. She said, 'Benny, I never knew.'"



Gerry Roe: "His personality was humongous." (Photo by Andrea Wright/Billings Gazette)

him on these productions knew his indefatigable energy, and everyone who met him experienced the privileges of his grace and good humor."

One of Roe's greatest moments was winning the Rocky Mountain Theater Association's first place award for Rocky's production of "Almost, Maine." The success of that show allowed Roe to coax the playwright, Tony Award winner John Ciarani, to Billings in 2014 to work with Roe's students on "Love/Sick."

Roe grew up in Pocatello, Idaho, and



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Artists in Schools and Communities Registry

The Montana Arts Council's Artists in Schools and Communities Registry lists professional teaching artists at work across Montana, and provides a resource to find an artist that matches the needs of groups of learners. The registry includes teaching artists in Visual Arts, Performing Arts and Literary Arts available to provide arts learning opportunities for youth or life-long learners.

Tips for the Registry

- Contact the teaching artists directly to begin a conversation with them about their specific programming, schedule availability and fees.
 - Do your homework! MAC's Registry is a helpful resource, but schools and community organizations are encouraged to get to know the artist through email and phone conversations before engaging a teaching artist.
 - Fees for services with these professional artists should be negotiated and put in writing before they arrive.
 - MAC offers grant funding to bring AISC Registry artists, and other Montana teaching artists or organizations, to schools or communities.
- Contact Monica Grable, Arts Education Director, at 406-444-6522 or monica.grable@mt.gov.

ARTS EDUCATION

Montana Teacher Leaders in the Arts: Summer Institute 2017

By Monica Grable
Arts Education Director
Salish Kootenai

College again served as a valued partner and ideal venue for the 2017 Summer Institute, setting the stage for a year of professional learning, artistic discovery and fieldwork for a new cohort of teachers chosen for this year's Montana Teacher Leaders in the Arts program. Supported by grant funds from the National Endowment for the Arts through a partnership between Montana's Office of Public Instruction and the Montana Arts Council, MTLA was originally designed in 2015 to assist schools in adopting the state's newly-revised arts standards. Those standards are now being put into practice for the 2017-18 school year, with members of MTLA Cohorts 1 and 2 providing a network of expertise to colleagues and schools statewide in a unique teacher-to-teacher model of educational support.

The rich six-day institute led participating educators through a multi-faceted progression of workshop sessions and creativity-building exercises aimed at strengthening or renewing an arts practice and preparing educators to take on a leadership role in Montana as coach-



2017 Montana Teacher Leaders in the Arts candidates, pictured left to right: front row: Jennifer Bardsley, Alissa Popken, Cheryl Bannes and Anita Hillis; back row: Tarn Ream, Peggy Unterseher, Jill Waldbillig, Jennifer Thompson and Amy Williams. (Not pictured: Jill Myhre)

es, mentors and advocates.

Jenny Beville, an arts integration specialist and former teaching artist for New York City's Guggenheim Museum, together with Frank Finley, native artist and Art Department faculty member at Salish Kootenai College, served as the institute's lead teachers, complemented by the teaching of current MTLA teachers Wes Hines, Melanie Home Gun, Jennifer Ogden, Carolyn Pardini and Natalie Parker.

During the week, participants also shared an artmaking experience with artist Corwin (Corky) Clairmont in a printmaking session at

his home studio, attended a special poetry reading with poets Lowell Jaeger (Montana's poet laureate) and Victor Charlo, and shared music and dialogue with musicians Jenn Adams and Lawrence Duncan.

Institute workshop sessions encompassed a wide range of topics, from arts integration and Indian Education for All to creating an arts advocacy toolkit and development of field work centered on community engagement in the arts. Additionally, participants took part in studio experiences in a wide range of disciplines, including work sessions in Media Arts – now included as a separate standard in Montana.

Going forward, the new MTLA candidates will immerse themselves in field work – supported through the program's \$300 stipend per teacher – and engage in webinar sessions and Professional Learning Communities (PLCs) over the course of the year, gathering together in April for a Capstone Weekend in Livingston to culminate their experience with a graduation ceremony and presentation of field work.

To learn more about the program and how Montana Teacher Leaders in the Arts are available to assist schools with this year's rollout of the newly-revised standards, contact Monica Grable at 406-444-6522 or monica.grable@mt.gov.

Young writers converge for Words With Wings

For two weeks in July, writers between the ages of 8 and 14 filled the halls of the University of Montana Journalism school, putting pen to paper to write as many as 10 or more poems a day during the Missoula Writing Collaborative's annual Words With Wings summer camp.

The blossoming poets visited sites around campus, including the University Center, where the indoor flora served as an inspiration for poetry about plane crashes, desert islands, and King Kong. They also visited the Montana Museum of Art and Culture, where they saw the prints of Missoula artist James Todd, a collection of colored cartoons based on a series of drawings from when he was 5, and the black and white photography of Richard Buswell.

Campers who stayed for the afternoon ventured farther out into Missoula, writing and thinking about the themes of food, water, history, and animals.

The week began with a two-day study of food, where writers first visited the ASUM community garden to learn about how vegetables grow, and then traveled to Caffe Dolce to make pasta, taste gelato, and write haikus about food. They also visited the Historical Museum at Fort Missoula, the UM Zoological Museum, and got to write by the river and learn about the ecology of the Clark Fork with the Watershed Education Network.



Young writers visit Caffe Dolce in Missoula to make pasta, taste gelato, and write haikus about food.

At the end of each week, family and community members gathered at Journalism school in Don Anderson Hall for a reading. Each writer was able to read one or two of their most dynamic pieces. A few pieces from each writer will also be published in an anthology that will be distributed at a reading during the Montana Book Festival.

High school writers spent time at the Rattlesnake Writing Studio in July, working with writer and teacher Emily Freeman and writer and musician Caroline Keys to think about and write poetry, fiction, nonfiction and music. The artists worked in various spaces around Missoula, and at the end of the week read and performed some of their work on Montana Public Radio's program, "The Pea Green Boat" with Annie Garde.

Chicken tacos!

Although I am a carbavore,
there is nothing like a chicken taco.
Maybe it's the smell of the coming from the kitchen,
or the smell of tortillas sizzling in the oil,
or the feel of amazingness touching your mouth,
or possibly the taste of tradition.
After a while
you start to notice that the reason you like them
so much
is looking around at everyone enjoying them
and themselves.

– Mia, age 10

Poetry Out Loud starts a new year

For the 13th consecutive year, Montana Poetry Out Loud invites the participation of secondary schools throughout the state through utilization of POL's complimentary curriculum materials and/or participation at one of the state's regional competitions.

Poetry Out Loud encourages students to learn about great poetry through memorization and recitation. Among its innumerable educational benefits, this program assists students in mastering public speaking skills, building self-confidence, expanding their knowledge of literary history and contemporary life, and in crafting artful delivery of the spoken word.

Since its beginning in 2005, Poetry Out Loud has grown to reach more than 3 million students and 50,000 teachers from 10,000 schools in every state, Washington, D.C., the U.S. Virgin Islands and Puerto Rico. With 86 schools participating last year, Montana is recognized nationally as having one of the most highly active Poetry Out Loud programs in the country.

Poetry Out Loud uses a pyramid structure that begins at the classroom level. Winners advance to a school-wide competition, then to a regional and/or state competition, and ultimately to the POL National Finals. Each winner at the state level receives \$200 and an all-expenses-paid trip with an adult chaperone to Washington, D.C., for the national championship.

The state winner's school receives \$500 for the purchase of poetry books. The first runner-up in each state receives \$100, with \$200 for his or her school. A total of \$50,000 in awards and school stipends is awarded annually at the National Finals.

Montana will hold its state final competition by mid-March, and the National Finals will be held in Washington, D.C., April 23-25, 2018.

For more information – or to request curriculum materials – contact Monica Grable, MAC Arts Education Director, at monica.grable@mt.gov or 406-444-6522.



Crafting the guitar's soul: Daniel Roberts (from page 1)

"Wider grained woods often have much darker late wood lines or grain lines," continued Roberts, "tending to be much stiffer and more resonant. The stiffer the top wood is, the thinner I can take the (guitar) top so that I can achieve the same strength with less mass, which generally allows me to make a lighter, more resonant, more responsive guitar without losing power, dynamic range, or volume."

"A factory will generally take all tops to the same thickness dimension, and that thickness will not vary regardless of the stiffness of the top," he adds. "I vary my top thicknesses based on the stiffness of the top."

A great value in a work of art is that we may better read the artist – in this case, Roberts – and his motives. It seems as if everything that he is thinking and feeling is intensely mirrored in the process.

Indeed, the guitar and its music provide him a much-needed dose of beauty every single day. He gets to revel in the physical splendor of the instrument as an object: the richness and delicate color contrasts of its woods, the multi-dimensional shimmer of a spruce top. There is the visual delicacy of inlays and the collective allure of the instrument's figure.

"It's interesting to build a guitar with hand tools, because I think you then understand the process and geometry of the guitar at a much deeper level," said Roberts, running his fingers across a hand-built dovetail cutter. "I learned to hand plane, chop mortises, and pare wood with razor sharp chisels which neatly dovetailed into my guitar making. I believe hand tools are far more accurate than machine tools and they provide a respect for tradition, and also allow your intuition to have a full measure of say in the process."

A grandfather's inspiration

While Roberts's relationship with building guitars is tied to a series of progressions, his fundamental love of woodworking is inherited. From his grandfather, Christian Roberts, he learned to build benches, small toy guns, gun cabinets, and other pieces of furniture.

"I believe that my idea of what is an acceptable living situation has been skewed by my grandfather," said Roberts. "When you opened grandpa's door, at the center was a table saw, a wooden bench, and hand tools. His bedroom was his wood storage room and it was chock-full of woods and wood was stacked against the walls. His living room was his wood shop and his bed was covered with plastic to keep the dust out. Woodworking has been a part of me since I was able to walk next door to his workshop at age 3."

Born in East Helena, Roberts signed up for drafting classes in junior high school and woodshop in high school. In college, he studied fine arts while experimenting with wood sculpture. He worked in the forests of Idaho as a tree faller and timber scaler for Plum Creek Timber Company. After leaving the timber industry, he started building

instruments with a Bozeman company called Flatiron Banjo and Mandolin Company. Gibson Guitar eventually acquired Flatiron, and Roberts became one of the company's plant production managers.

Subsequently, Roberts earned employment with the Santa Cruz Guitar Company of California, spending six years living in Santa Cruz, and almost a dozen more working for the company out of his own shop in Montana.



Daniel Roberts: "I think that being handmade gives my guitars an assertive edge to their tone." (Photo by Meagan Thompson)

Around this time, Roberts learned advanced chisel, hand planning, and sharpening techniques while apprenticed under a Japanese master carpenter. This experience ingrained in him a deeply symbolic affinity for the slower, handmade techniques.

While Roberts currently utilizes some machinery, hand tools still dominate his day, as does a steady reliance on hand-bending techniques, and the use of hot hide glue – a cooked down, filtered adhesive of animal connective tissues – for his gluing processes.

How the parts make a resonant whole

"How the parts of the guitar come together, especially the early parts, and where I find myself in the process, I just don't always know where it is heading," said Roberts.

"Some of it is muscle memory, and some of it is strong movement, applying physics to acoustic theory," he adds. "But the problem is that you can't control enough of the variables to make it true science, so it has to be an art form."

He's also confident that his guitars compete with those made by high-tech companies. "I think that being handmade gives my guitars an assertive edge to their tone."

Indeed, his highest ambition lies in excelling in the art of the stringed instrument maker, or luthier. No complete estimate of his talents can be made without the recognition of certain dominating forces always at work behind Roberts's strings, namely the spiritual approach he brings to all of his creative effort, and his firm belief in a union existent between man and learning.

"Life is the experience of discovery, and it's not like I now know the answers 30 years later to everything," said Roberts. "That's because I'm constantly learning new information, learning that every decision you make along the way affects the product. Learning to not second-guess yourself... Instead of thinking too hard, I have a tendency now to under-think."

One of the benefits of lone craftsmanship is the uniformity of action.

"It's hard to have eight people working on a single instrument," said Roberts. "Each step affects all of the other steps in the guitar, every binding, every carving. With eight guys, the guitar sits on a rack and waits for the next guy to do their step, where I take one instrument all the way through. Every step is cognitive of the previous decision and guides what you do next."

Making guitars for true musicians

Roberts's heart is filled with emotion toward his work, and perhaps it's not surprising that he has only slight interest in making guitars (or mandolins, which are another one of his specialties) for collectors, hobbyists, or anyone who doesn't seem genuinely inspired to use, understand, and form a relationship with the guitar.

Most, if not all, of his clientele are full-time professional working musicians; many of them are recognizable names and faces, even, well, great icons, such as

Eric Clapton and Stevie Nicks. Indeed, Roberts builds for those who are interested in the natural grace, the tremendous strength, and the simple beauty of his instruments.

"When you choose to do something in a way that's slower and more skill intensive, then you are choosing to build an instrument with a palpable difference, and I call that difference soul," he says.

"When I string up a guitar, it is like being at a birth. It's amazing to observe a guitar learning how to be a guitar, and vibrating with sequences under the tension that it has been put under. Many guitars have inspired musicians to new, almost mystical heights... Still, the guitar that inspires greatness in one may fall dead in the hands of another."

Yet, he has no compunction when it comes to parting ways and saying farewell to a completed guitar; he'd rather know that it is serving as a source of radiance, vibrancy, resonance and inspiration for the world.

"Guitars that have been played and vibrated after a year of gigging will have a tone that develops in a different way than if it were just in the closet. It will be an unbelievably different instrument than when it leaves here. It is just getting started, and it will have an evolution."

"It's an ongoing living thing and it'll never be complete. Maybe not alive in the general sense, but certainly developing and changing all of the time, and that's a very exciting thing to be a part of."



7

HandMADE Montana adds Helena fair

HandMADE Montana, which organizes Missoula's annual MADE fair market, has added a fair in Helena this year, and launched a new website providing resources for artists, events, articles, and interviews.

HandMADE Montana focuses on encouraging growth and support for Montana artists to succeed in their passion and artistic endeavors. The Missoula MADE fair features a curated collection of over 200 skilled artisans as well as a handful of non-profits. That effort expands into the Helena community this coming holiday season.

• **Helena Holiday MADE Fair:**
10 a.m.-5 p.m. Saturday and 10 a.m.-4 p.m. Sunday, Dec. 2-3, at the Lewis and Clark County Fairgrounds

• **Missoula Holiday MADE Fair:**
11 a.m.-6 p.m. Sunday, Dec. 10 at the Adams Center
• Artists and non-profits may apply for either fair at handmademontana.com. The application deadline is Oct. 1.

• The new website, handmademontana.com, includes tips for artists, reference guides, and articles about MADE fair artists. Going forward it will have an ecommerce option for customers to shop year round.



About MCAM: To celebrate Montana's heritage and showcase the folk arts, the Montana Arts Council began Montana's Circle of American Masters in the Folk and Traditional Arts. This program recognizes Montana folk artists for artistic excellence in their work, along with their help in preserving the state's cultural heritage. Learn more at art.mt.gov/mcam.



8

Indian Country Programs

offers grants

Indian Country Programs is currently accepting applications for fiscal year 2018 programs: the Tribal Business Planning Grant program and the Indian Equity Fund Grant.

Funding for the family of programs was passed by the 65th Montana State Legislature as part of House Bill 2, state special revenue, and signed into law by Governor Steve Bullock in May. These programs allow Indian Country Programs to continue to invest in business and economic development activities on reservations in partnership with tribal governments for the benefit of tribal communities and members.

Programs include the Tribal Business Planning Grant (TBPG), Indian Equity Fund (IEF) Small Business Grant, and the Native American Business Advisors (NABA) Grant.

For more information, visit marketmt.com/ICP call Philip Belangie, 406-721-3663 (Indian Equity Fund), or Heather Sobrepna at 406-841-2775 (Tribal Business Planning Grant).

Have ideas for Native News stories?
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NATIVE NEWS

Little Shell group heads to Ethiopia for cultural exchange

By Valerie Veis

An excited, small band of Little Shell tribal members from Great Falls boarded a commercial airliner on May 18. Their destination: the continent of Africa and the country of Ethiopia.

They first traveled to Seattle, then 15 hours later made an overnight stop in Dubai. Finally, the next day, the party landed in Addis Ababa, the capital and heart of Ethiopia – population 2,112,737. The size alone is quite a contrast to Great Falls – population 59,638. They had traveled more than 9,000 miles across the country and the Atlantic Ocean to arrive in a foreign land and culture.

Ethiopia, which occupies a sizeable portion of the Horn of the Africa, is the most populous, landlocked country in the world. The nation is surrounded by other African countries, including Somalia, Kenya, South Sudan, Sudan, Eritrea, and Djibouti. The landmass is somewhat larger than that of the U.S. Pacific Northwest, including the states of Montana, Wyoming, Idaho, Washington, and Oregon.

The adventurous band of travelers included: Crystal Benton, Don Houle and three of their children. The five of them joined Mike LaFountain and his son who traveled the route earlier the same week.

Facebook facilitates exchange

The idea for an intercontinental Cultural Art Exchange was brought to life through today's modern social media ... Facebook. Don Houle, a Little Shell member, and Jake Fairhurst were high school friends as well as Facebook pals.

Fairhurst is employed at the U.S. Embassy located in Addis Ababa. Through social media, Fairhurst had viewed Houle's family postings of dancing at celebrations and numerous other Little Shell social events.

Fairhurst contacted Houle and invited him to encourage his family and friends to participate in a cultural art exchange program in Ethiopia. The group would share the Little Shell Native traditions of song, dance and drumming with primary schools, colleges and other organizations in Addis Ababa.

Fairhurst is the human resources director at the U.S. Embassy, and with co-workers prepared a grant to support the exchange.

Considerable and careful planning

The logistics of organizing such an expansive trip created a certain amount of anxiety and apprehension. Passports needed to be obtained; full dance regalia, drums and feathers needed to be packed; and a travel itinerary and connections, including a 24-hour layover at the airport hotel in Dubai, United Arab Emirates, needed to be organized.

After considerable and careful planning, the group traveled to the Saudi Arabian peninsula along the Persian Gulf. The final leg of flights would take them across Saudi Arabia, over the Red Sea and to the African continent.

Mike LaFountain and Jake Fairhurst greeted the Houle family at the Addis Ababa Airport. After receiving visas for the week-long stay, the doors of the airport swung wide open to the sights, sounds, and smells of a boisterous, chaotic city that is home to over two million – twice the population of Montana.

Crystal reports her first impression upon exiting the airport was "scared, really scared."



Crystal Benton, Don Houle and three of their children joined Mike LaFountain and his son for a cultural arts exchange in Ethiopia.

(Photos by Crystal Benton)

From the airport, the Little Shell Cultural Bearers clambered into a waiting van along with their host and interpreter, Jake. Amharic is the official national language of Ethiopia and Jake, with his embassy experience, was a fluent translator.

The group began a seemingly endless journey of two miles, which consumed nearly two hours. Traffic and people walking in every direction jammed the route, making travel to their accommodations an adventure in itself. For protection, armed guards from the U.S. Embassy accompanied the group.

Once unpacked, they regrouped and headed to a local restaurant to enjoy dinner and much needed down time to prepare for the days ahead.

Group entertains at embassy

The next morning began at 7 a.m. with a trip to the U.S. Embassy to share Little Shell dance, songs and drumming. Upon entering the embassy grounds, the security force confiscated phones and any cameras, since no photography or recording would be allowed. And at no time were the members of the entourage allowed to wander the grounds unescorted.

The group entertained the audience of approximately 200 U.S. Embassy employees for nearly five hours. Performances altered between themselves and another band that was entertaining the embassy staff.

The group's next stop was an upscale restaurant in Addis Ababa called the Dimma Cultural Restaurant. At the restaurant, they once again shared traditional Native American song, dance and drumming.

Also providing entertainment at the restaurant were Ethiopian dancers and musicians. The two groups were able to join in each other's dances during the evening's events.

Cultural exchange truly unfolds when we experience what people think makes us different, and realize that it really shows that we're more alike ... Singing, dancing and the drumming were a common language. The evening events concluded at midnight.



Ethiopian traditional scarf resembles the Metis sash.

Introducing Native beliefs

Ethiopia's constitution assures religious freedom among several practiced faiths including Christianity, Islam and Judaism. LaFountain is a traditional pipe carrier, spiritual advisor and elder of the Little Shell Tribe of the Chipewa Indians of Montana.

Along with Crystal, he explained to the audiences their Native American beliefs and the significance of religious ceremonies, including the drum, dance, songs, smudging, and the honor of eagle feathers used in prayer.

The following days were filled with similar performances at schools and college campuses and the special highlight of performing at the home of the U.S. Ambassador. The 12 other ambassadors currently serving in Addis Ababa were attending guests. Another scheduled engagement was a cultural exchange before officials at the Ethiopian Government headquarters.

The Little Shell members were interviewed by three television stations and four local newspapers.

When asked "What challenges did you face?," an obvious answer was the language barrier. Crystal is familiar with sign language, so that wasn't much of an obstacle for her. She found herself serving as another of the group's interpreters.

Discovering a common thread

One interesting and notable comparison for Little Shell tribal members was that the Ethiopian villagers lived much the way their ancestors did many years ago: hunting wild game and picking berries and vegetables. Village homes were constructed from surrounding natural resources and, most importantly, they had strong family units with grandparents, parents and children all living together.

Crystal and the other members returned to the United States with memories, stories and a fascinating understanding of the common threads that cross cultural and geographic boundaries.

An example of that is an Ethiopian scarf that Crystal purchased in a village market. It holds many of the same colors of the Metis sash. A common thread is the color red, which appears on both the sash and the scarf and symbolizes the blood shed by respective forefathers in defense of the homeland.

The Little Shell members were honored to receive an invitation to return to Africa next

year for an encore Cultural Art Exchange. Crystal's children learned many things from the enriching experiences and are excited to go back.

As for Crystal and the other elders – they would like the experiences to settle before committing so soon after returning home.

Applications due Oct. 30 for First Peoples Fund Fellowships

Since 2004, the First Peoples Fund has welcomed nearly 200 Native artists – from photographers to painters, hip-hop artists to basket weavers – to apply for fellowship programs. They have gained access to FPF's vast network of artists and strategic partners, and new market opportunities.

Applications for 2018 fellowships are due Oct. 30. Selection notification is in November with fellowships starting in January 2018.

Through FPF's Artists in Business Leadership and Cultural Capital Fellowships, First Peoples Fund partners with Native artists and culture bearers to strengthen their business skills and to ensure that art, culture and ancestral knowledge are passed from one generation to the next.

Twenty to twenty-five artists are selected annually for these one-year fellowship programs. Fellows receive \$5,000 project grants,

technical support and professional training to start or grow a thriving arts business and to further their important work in their communities.

Applicants must be an enrolled member or provide proof of lineal descendency of a U.S. federally recognized tribe, a state recognized tribe, or be an Alaska Native or Native Hawaiian. For details, visit www.firstpeoplesfund.org/fellowships.

ABOUT MUSIC

– By Mariss McTucker

Chris Lane:

Bring It Neat: A Collection

Missoula singer-songwriter Chris Lane’s new album features 14 songs he wrote, which he backs with acoustic and electric guitar licks. The finger-picker has a fine, emotive baritone voice to go with tasteful songwriting.

The 50-something Lane, recently recovered from a stroke and subsequent heart attack (causing him to flatline and miraculously come back), writes about love and family, heartbreak and sorrow, and the joy of being alive.

He crafts two songs for his daughters – “Little Girl,” a blues-rock number, and the country-folk “Josephine” – and then serenades his children in “I Love Your Mother,” with its sweet message and pensive, folkly melody.

“Virginia Johnson” is a riveting song that tells the tale of blues legend Robert Johnson’s first wife, who died in childbirth. In the shoes of Johnson, he bemoans her fate long after she’s gone.

The bluesy loper “I’s fine” suggests we relax and not sweat the little things, because tomorrow will be better – an insight earned by having gone through a trial by fire himself. Besides, Lane opened for Greg Brown a few years back, who told him he was a “hell of a guitar player.” Now that’s a laurel to rest on!



Stranded by Choice:

Hellroaring

What do a teacher, a mason, a farmer, and a cook have in common? No, this isn’t the beginning of a joke. They are all members of a Billings-area band that knows how to churn up sonic turbulence. The young men purvey heavy-metal rock that features lots of inflamed Gibson electric riffs and the potent pipes of a screaming, growling vocalist.

The group is a certified juggernaut of the genre, and proves it on this collection, aptly titled Hellroaring. The 10 songs, written as a collaborative effort, are sung by bass player Rich Feeley.

Feeley is a kick-ass singer, with a voice that can withstand the vast amounts of punishment it takes to exhibit such feral ferocity. He’s matched by the tight, precise drum work of Levi Luoma and the killer licks of Scott Waddington and Sean Young on guitars. The songs cover a range of high-powered emotions, yet they’re not depressing because they are so well-executed.

“The Fire” changes tempos throughout, from rock-waltz tempo to pounding 4/4 meter. A nifty unison guitar riff intros “Black Seed”; that’s followed by powerful Allman-esque twin-guitar licks. “Alive Inside” has slide guitar to open and savory drums stutter-stepping in tandem with massive guitar chords. Contagious!

Check them out at strandedbychoiceband.com.



Cowboy Bob and Gypsy Dust:

Rise Up Warrior

Helena singer-songwriter “Cowboy Bob” Benda and his band, Gypsy Dust, have put some toe-tappin’ tunes on their new album. The brawny sound of Benda’s deep baritone voice colors his 13 originals, cooked up musically with five bandmates: Tim Pool, drums; Chuck Porte, bass; Wally Benjamin, harmonica; Felicia Hellems, fiddle; and Doug Melton, electric guitar. Benda adds rhythm guitar and whistling. Yep, that’s right. It’s hard to do, and Benda can pull it off.

Genres like country-rock, western swing, and what Benda just calls “cowboy music” provide the spice for the collection. I’m also hearing a more exotic sound. For example, “Gypsy Dust” has throaty bites of harmonica and a Cajun rhythm. “Sweet as a Peach” has a spicy New Orleans flair, too, with its bubbly tempo.

“Cool Mountain Breeze,” with its infectious beat, is a good dancer; and the lively two-stepper “Howl at the Moon” has wolf howls, natch. In “Rockin’ Chair,” a peppy blues song, the band gets to jam a bit.

“I Love You Like You Are” is imbued with a jumpin’ jive sound, and “Buffalo Range” has a heart-rending fiddle answering Benda’s mournful opening.

The title song, “Rise Up Warrior,” has a western flair and a strong message for us to come together and make this world a better one. It’s an inspirational finale.

Common Ground: Strong

When husband-and-wife duo Dusty Peterson and Nikki Herzog-Peterson expanded their Great Falls band to a four piece, they were able to flesh out the sound of their original tunes, although they stick to-tried-and-true covers in performance.

With their first album they have stretched out with six originals and two covers. Arrangements are built around Nikki’s powerful and soulful mid-range alto that goes anywhere she wants it to.



Nikki plays acoustic guitar and sings lead; Dusty adds terrific lead guitar and sings, too. Richie Kapphan, bass, and Logan Darlington, drums, fill out the band. Guests are drummers (and engineer) Matt Johnson and Luke Miller; Miller and keyboardist Lonnie Schmitt help out on a nice version of Pink Floyd’s “Shine on You Crazy Diamond.”

Nikki’s soaring vocals are backed by Dusty’s grinding guitar on the couple’s straight-ahead rocker, “Washed Away”; her “How It Should Be” is an infectious love song with a cool hook.

In Jeff Boley’s aching “Leave a Message,” Nikki delivers a bitter comeuppance to an old lover; and the couple’s title tune, “Strong,” shows how the power of love keeps each other upbeat about life.

The band performs a knock-out cover of David Crowder’s monster gospel song, “Lift Your Head, Weary Sinner.”

The High Country Cowboys:

Cowboy

Red Lodge’s Kosel brothers possess the authentic sound of western groups like the Sons of the Pioneers, honed by many years of singing, playing with each other and listening to this western style with its smooth three-part harmonies. They show it off on their new album, mixing originals with time-honored hits, and the result is first rate.

Lead vocalist and songwriter Marty plays rhythm guitar; John plays lead guitar, and Joe covers the bottom on bass. Each sings lead at times. The group is joined by excellent players Tom Boyer, lead guitar; Matt Roland, fiddle; Kit Halloff, drums; Bryan Kuban, bass; and Jeannie Cahill on Dobro, concertina, mandolin, and harmonica.

The brothers started performing in 2014, and have already been nominated by the Western Music Association for many awards. In fact, Marty won the coveted title of WMA Yodeler of the Year the last two years. He demonstrates why on his barnburner, “Cowboy’s Life,” where his flexible baritone voice jumps from verse into lightning-fast yodel mode.

His snappy shuffle, “Trail’s End,” is a true story about an NFR Hall-of-Fame bucking horse; and the Fraser/Shannon song, “Cowboy,” gives me goosebumps when Marty glides upward into his falsetto range.

Stan Jones’s “Ghost Riders in the Sky” has the spot-on ambience of a storm on the plains; Cindy Walker’s moody “Gringo’s Guitar” is a slow waltz with a south-of-the border flair. So much more here. You won’t be disappointed!

Vist the group at thehighcountrycowboys.com.



David and Deidre Casey:

Little Fox Little Bird

Helena’s David Casey, he of Water-carvers’ Guild fame of old, has crafted another dreamy album with his wife Deidre. They call the effort “symphonic indie-folk.”

The singer-songwriters’ work mines various facets of acoustic pop, and David plays no less than 12 instruments, while Deidre adds vocals and percussion, sometimes in harmony, other times in a tight duet with her husband.

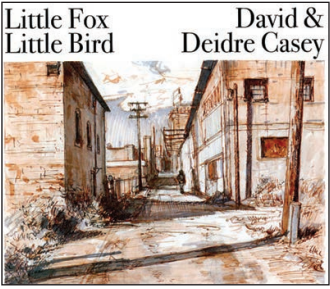
The duo is joined by Katie Beckman, cello; Josh Loveland, pedal steel and horns; Luke Michelson, violin and string bass; Jeremy Sleat, drums; and Nathan Casey on electric bass and pennywhistle. Other family members and friends add to certain cuts.

So yes, it’s symphonic – an orchestra, really! And the sound is pretty and refined throughout, with squeaky-clean production, a hallmark of the Caseys’ work.

The title tune, “Little Fox Little Bird,” has a children’s folktale feel; “Touch of Gold” has a bluesy unison riff, with snappy banjo from David, as the cello plays a neat bass line in the background. It’s a tune that reveals deep faith – a sentiment displayed throughout the album – but it’s not preachy.

“Bring Back My Camel” is fun! It’s got an exotic Klezmer aura, and Casey’s grasp of chord structure is inventive.

Visit the band at davidcaseymusic.com.



Tiny Plastic Stars: Sleepy Eyes

Missoula’s Tiny Plastic Stars has released an audio cassette of their eight-song album, Sleepy Eyes (available as a download, too). Their Facebook page calls the folk-flavored originals by Riley Roberts, tricked out by electronics, “psych-rock-pop.”

The power trio features Roberts on guitar and vocals, Dan Miller on drums, and Josh Bacha on bass. There are interludes of biting rock riffs and sustained, plaintive vocals, underpinned by steadfast rhythm. Their style at times recalls the “acid rock” days of bands like It’s a Beautiful Day; it has the same haunting feel that meshes the power and emotion of pounding rock with the slow sensuality of ballads.

Roberts’s outstanding tenor sails ethereally over pretty metallic rock and airtight percussion. It’s expressive and poignant, melancholic and wistful, “a sweet nostalgia,” as they call it.

The first track, “Swam the Ocean,” opens with wacky, reverb-y guitars and screaming vocals. In “Pretty Well and Waisted,” slowly climbing chords, drone-like, mesh with the singer’s mesmerizing voice. “Pipe-dream” starts with thick minor chords, crashing cymbals and a cool drum beat. Then Roberts enters, as if sleepwalking.

The group has opened for many touring bands, and in fact has been touring this summer on the heels of the new album. Have a listen at tinyplasticstars.bandcamp.com or find them on Facebook.





10

How to submit a book for *State of the Arts*

To submit a book by a Montana author for inclusion in *State of the Arts*' "About Books" section:

Please send a copy of the book to *Lively Times*, 33651 Eagle Pass Trl., Charlo, MT 59824; or submit the following information electronically to writeus@livelytimes.com or mac@mt.gov:

- Title, author, publisher, and month/year published;
- A brief description of the book (no more than 200 words), and a short bio of the author;
- A cover image: minimum 200 dpi in pdf, jpg or tiff file;
- If other publications or authors have reviewed the book, send a brief sampling of those remarks.

If you would like us to return the book, include a note with it saying so. (We will pay for shipping.)

E-books: We'll also mention books that are only electronically published: send title, author, a cover image, website for downloads, and a brief paragraph about the book.

Books submitted to *State of the Arts* appear in this publication at the Montana Arts Council's discretion and as space permits. They will not necessarily be reprinted in *Lively Times*.

ABOUT BOOKS

Evelyn Cameron, Photographer on the Western Prairie

By Lorna Milne

The latest book on the frontier photographer who arrived in Montana in 1889 is written in the Young Adult genre, but author Lorna Milne doesn't dumb down the language. She uses parenthetical notes to explain arcane tidbits that might not be familiar to present-day readers and writes candidly about Cameron's unusual marital situation.

Milne also deploys wonderful imagery, gleaned from Cameron's diaries and letters and augmented by the author's own skillful language use. The biography reflects the beauty of Eastern Montana without glazing over the harsh conditions of that region in the early 1900s.

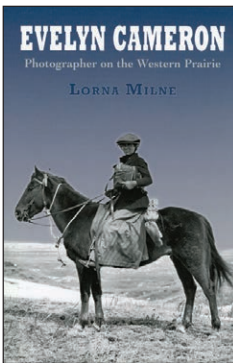
I am somewhat familiar with Cameron's work but had no sense of the woman herself. What a character! The spunky Brit was incredibly hard working when husband and relatives weren't. She kept the ranch together, tended the house and vegetable gardens, and at the same time emerged as one of the most prolific and talented photographers of her generation.

No wonder she was lauded by a contemporary as "one of the great wonders of Montana."

Using Cameron's diaries, source material and her own deep understanding of the area and its people, the author has crafted a magnificent biographical work, which should appeal to readers of all ages.

Milne, a farmer living in the Helena area who also teaches writing and literature at Carroll College, is a graduate of the school of journalism at the University of Montana in Missoula. Growing up in eastern Montana near the Camerons' homestead gives her a perspective few can match.

— LK Willis



Badlands Impressions

Photography by Chuck Haney;
text by Dick Kettlewell

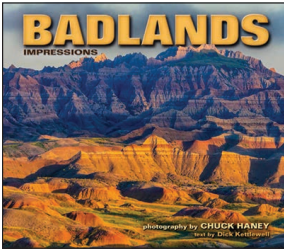
Nationally acclaimed photographer Chuck Haney teams up with photojournalist Dick Kettlewell for a stunning journey across North America's high plains, sharing the spectacular, diverse landscape in Badlands Impressions.

To Haney, these badlands are a photographer's paradise and spiritual places that touch the soul. Amid the striking, arid landscapes, the only constant is change and erosion.

"It has a particular wildness," says Haney. "You feel vulnerable at times because it is so big out there and you are just a small part of it." It was with this in mind that he set out to capture the beauty and grandeur of an extensive region that includes Badlands National Park, Makoshika State Park, Little Missouri National Grasslands, Theodore Roosevelt National Park, and more.

With 83 striking color photographs, *Badlands Impressions* portrays the sometimes eerie, often beautiful, and always stunning scenery of badlands across Montana and four other states.

Haney is a professional freelance photographer and writer based in Whitefish. Kettlewell has been a professional, award-winning photographer for 30 years, and has published several books with Farcountry Press.



Joe Henry's Return: Montana Territory

By Marcia Melton

Conestoga wagons head west from Independence, MO, "crawling forward like a parade of tall, white, giant ants in a line" in Marcia Melton's second novel in her series, written from the viewpoint of 14-year-old Joe Henry Grummond.

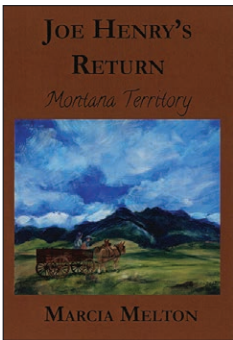
Joe travels from Kentucky to Montana with his father, as he did in *Joe Henry's Journey*, but this time his entire family joins the adventure as they seek a new home out west in the wake of the Civil War.

The story is grounded in history with short chapters that do not talk down to young readers. There are just enough villains and hardships to go around, including John Abel (the maimed but recovering bully of the first novel) and bad-guy Jake Callahan.

The author includes everyday occurrences on the trail and succinct descriptions of early days in Virginia City that allow the reader to be immersed in the milieu. A Reading Guide with thought-provoking questions promises to get a discussion going.

Author, teacher and librarian Melton grew up in Montana. She has a knack for weaving historical facts with the intimacy of family interactions and the Technicolor life of teenagers in any era.

— LK Willis



Glacier National Park: Adult Coloring Book and Postcards

By Dave Ember

Nearly 3 million people visited Glacier National Park in 2016, its busiest season ever. As the Crown of the Continent continues to capture the public's imagination, award-winning illustrator Dave Ember has captured the park's majesty and mystique in his third adult coloring book, a follow-up to his *Yellowstone* and *Yosemite* titles. He returns to form with his signature bold yet nuanced images.



Packed with 44 intricate and beautiful designs, adults and children alike will have the opportunity to add an imaginative touch to black-and-white illustrations of the park's iconic jammers, lodges, mountain goats, and trails.

The book also includes a map of the park, interpretive text, and an extra-heavy, perforated paper section for coloring eight postcards and four bookmarks.

Ember, who resides in central Oregon, creates images for an international clientele. This series is the first time he has illustrated coloring books.

Land on Fire — The New Reality of Wildfire in the West

By Gary Ferguson

It turns out, we listened to Smokey Bear all too well.

Cycles of drought, insect infestation, fire suppression, and a lack of scientific knowledge have presented the world, and especially the western U.S., with megafires. From an agent of healing and regeneration over the millennia, wildfires have grown to colossal destructive agents powerful enough to create their own weather.

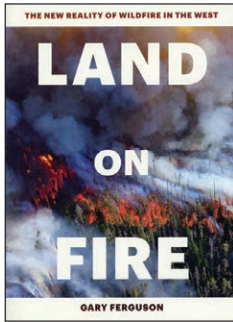
Well-known Montana author Gary Ferguson delves deep into the subject, and offers a plethora of photographs, graphs, charts, available (but not intrusive) source notes and further reading suggestions.

I live in that highly susceptible Wildland Urban Interface (WUI), seven miles from the nearest volunteer fire station. About 130 pages into the what, where and why, I was so ready for some tips on what to do.

Thankfully, I arrived at the chapter titled "Risk Reduction – the art and science of prevention and treatment." In it, Ferguson provides a splendid yellow-colored page listing "Top Ten Ways to Protect Your Property from Wildfire."

The author, a celebrated nature and science writer/lecturer, has been writing about the American West for decades. I highly recommend his latest book for developers, city/county planners, and homeowners, like me, living in that Wildland Urban Interface.

— LK Willis



Brave Deeds

By David Abrams

Butte author and Army veteran David Abrams takes readers on a reeling, gut-wrenching journey through Baghdad in his second novel about the Iraq War, *Brave Deeds*.

Six soldiers steal a Humvee (which subsequently dies) and wander on foot through the war-ravaged city trying to find their way to a memorial service for their beloved Staff Sergeant Morgan. They had witnessed "the obscene pieces of him flying through the bomb bloom air" and aren't about to miss his funeral.

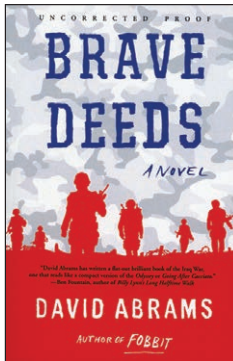
Heat, guns, terror and loyalty keep the errant soldiers company. The AWOL crew, led by the stalwart, haunted Arrow, each embodies an imperfect fragment of humanity, while their voices form a strangely moving chorus.

"We're all blind men feeling our way across Baghdad; Arrow just happens to be the one in front with the cane."

"A flat-out brilliant book of the Iraq War, one that reads like a compact version of the *Odyssey*," writes Ben Fountain, author of *Billy Lynn's Long Halftime Walk*.

Abrams's first novel, *Fobbit*, was a 2012 New York Times Notable Book and a finalist for the Art Seidenbaum Award for First Fiction. His stories have appeared in *Esquire*, *Glimmer Train*, *Narrative*, and other publications.

— Kristi Niemeyer



The Widow Nash

By Jamie Harrison

It's 1904, and Dulcy Remfrey leaves her old life on a train, barreling across the Montana prairie. The newspapers suggest Dulcy, mourning the death of her eccentric father, "flung herself from the train, to her certain death, her body lost to wolves on the prairie."

Instead, she fakes her demise, and eventually takes a room at the Elite Hotel in Livingston, where she sets about reinventing herself as a wealthy young widow, Mrs. Nash.

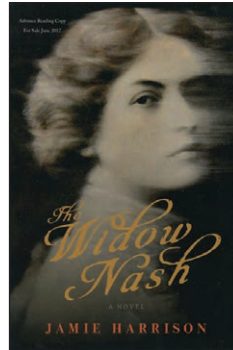
But what drove Dulcy to such extreme measures? The daughter of a mining engineer, she has roamed the world with her erudite and syphilis-afflicted father, Walton, who is smitten with women and earthquakes, in equal measure. When he returns from a trip to Africa where he was dispatched to sell three gold mines, Walton is feverish, demented, and minus millions of dollars in proceeds. His partner and Dulcy's former fiancée summons her to Seattle to decipher her father's silk-bound notebooks, in hopes of discovering what he's done with their fortune.

The fruitless search ends when her father plunges from the hotel window to his death, leaving only the words, "boil me, burn me," on the last page of each journal. His ruthless partner desperately wants to reclaim the money and Dulcy.

"Sweeping and richly hued," writes the New York Times of Harrison's utterly beguiling treasure hunt.

The daughter of celebrated writer Jim Harrison lives in Livingston. She's the author of four mysteries: *Blue Deer Thaw*, *Going Local*, *The Edge of the Crazies* and *An Unfortunate Prairie Occurrence*.

— Kristi Niemeyer



ABOUT BOOKS

Work Like Any Other

By Virginia Reeves

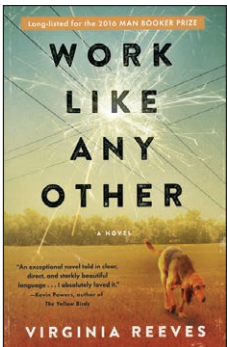
It's the early 20th century, and coalminer's son Roscoe T. Martin is mesmerized by electricity, its "currents and wires, forces and reactions." He electrifies his wife's failing farm, handcrafting transformers and siphoning power from nearby lines. The farm and his marriage thrive from his inventiveness until a lineman is electrocuted on the homemade transformer, and Martin is convicted of stealing power, and a man's life.

His deception also robs his family of husband and father, and steals the freedom of his friend, Wilson, the farm's black patriarch, who is conscripted to the coalmines.

Sentenced to 20 years at Kilby Prison, the once promising electrician finds himself performing "work like any other," milking cows, mucking stalls, shelving library books, and running down escapees while tethered to a pack of baying hounds. Released at last, – his body battered by the violence of prison, his marriage dissolved and son estranged – "I am still unsure of my debts."

In her wise, elegant debut, Virginia Reeves explores imprisonment and redemption, and the seen and unseen currents of devotion and despair. "Gripping, dynamically plotted, and profound," writes Booklist.

Reeves, who recently returned to her hometown of Helena, is a graduate of the Michener Center for Writers at UT-Austin. Her debut novel was long-listed for the Man Booker Prize and the Center for Fiction's First Novel Prize.



– Kristi Niemeyer

Treble at the Jam Fest

By Leslie Budewitz

Intrepid Erin Murphy brings her detecting skills to bear when the jazz festival's headlining guitarist is murdered.

Bigfork author Leslie Budewitz's descriptions are so true-to-life, I can almost taste the strawberry-rhubarb freezer jam and hear the wailing notes of the guitars (recipes provided, musical scores not). She sneaks in plenty of puns too, like "errors of outrageous footing," while her nosy murder-solver gets busy in the quaint village of Jewel Bay.

Side stories continue from previous adventures, and quirky characters abound as the author unveils more family history. But thanks to skillful storytelling, first-time readers won't have to backtrack to enjoy this one.

Jewel Bay certainly resembles Bigfork, minus the parking problems. Anyone familiar with the little burg at the north end of Flathead Lake will have fun figuring out the actual names of some of her settings along the shores of Eagle Lake. Budewitz uses the story to make a good case for retailer cooperation – just like Bigfork has accomplished.

Budewitz is the Agatha Award-winning author of this fourth book in A Food Lovers' Village Series. Bring on number five Leslie!



– LK Willis

Two Weeks Every Summer: Fresh Air Children and the Problem of Race in America

By Tobin Miller Shearer

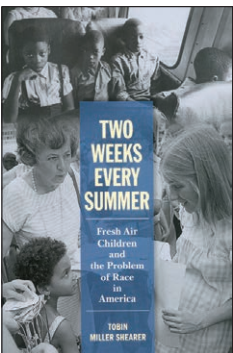
Tobin Shearer, an associate professor of history at the University of Montana, conveys the paternalistic and sometimes religious smugness of programs geared toward black and brown children from the inner cities.

The Fresh Air Fund and its imitators arrange for "waifs" (generally under 12 years old) to spend two weeks away from their inferior urban lives, enjoying the bucolic suburbs.

Shearer's observations are based upon exhaustive research using available materials and interviews with participants, staff and host families. It demonstrates that generally, even with the best of intentions, two weeks in the country doesn't touch the real problems of racial inequality. He also offers some compelling glimpses into how the children themselves altered the programs, and sometimes changed their host families.

Two Weeks Every Summer made this liberal white middleclass woman uncomfortable, especially as I remember how much I admired those programs as an antidote for racial tensions in the '60s.

The author, who heads the African-American Studies program at UM, has written extensively about race relations. He has been placed on a national conservative watchlist of professors for speaking out against racism and white privilege.



– LK Willis

Shot in Montana

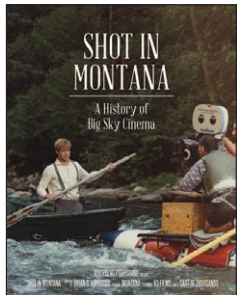
A History of Big Sky Cinema

Brian D'Ambrosio

From megahits with the biggest Hollywood stars to acclaimed independent films and forgettable flops, nearly a hundred movies have been made, in whole or in part, in Montana over the past century.

The state played itself in "Cattle Queen of Montana," "Thunderbolt and Lightfoot," "Winter in the Blood," and the iconic "A River Runs Through It." It doubled for an Arctic ice pack in "Firefox," the authentic Old West in "Heaven's Gate," and even heaven in "What Dreams May Come."

Montana's Kootenai River swallowed up Academy Award-winning



actress Meryl Streep in "The River Wild"; a stunt double for Leonardo DiCaprio tumbled down Kootenai Falls in "The Revenant"; and Forrest Gump ran through Glacier National Park.

The city of Butte played itself in "Evel Knievel," substituted for San Francisco's Chinatown in "Thousand Pieces of Gold," and hosted a zombie apocalypse in "Dead 7." Charles Bronson's "Telefon" blew up a school in Great Falls; Jack Nicholson and Marlon Brando battled in the badlands in "The Missouri Breaks"; and the Oklahoma land rush in "Far and Away" with Tom Cruise and Nicole Kidman, actually thundered across Montana prairie.

Montana author Brian D'Ambrosio describes every movie made in the state in Shot in Montana, capturing the Treasure State's cinematic history in 120 photos and interviews with actors and filmmakers.

The Imitation Blues

By Mark Gibbons

The latest collection by Missoula poet Mark Gibbons was released in in April by FootHills Publishing in Kanona, NY. In her review in the Missoula Independent, Melissa Stephenson writes:

Gibbons makes poetry look easy. I'm enough of a part-time poet myself to know that poetry is, in fact, pretty far from easy. Many of the poets I grew up reading in school show how hard it is to write something true. Gibbons grew up stumped by these poets as well. In "I Should Have Played the Piccolo" he writes, "For years / I never thought / Myself a poet/ I didn't understand / Most of the poetry I'd read / Or care to decode it."

This is why, I believe, poetry collections tend to sell about as well as snow boots in Belize.

The Imitation Blues, on the other hand, is to pedantic poetry what a freshly severed animal heart is to a love emoji: the raw and real versus a copy of a copy of a thing long forgotten.

There's irony in what makes this collection tick. By riffing on those who have influenced him, Gibbons amplifies his own unmistakable voice – the voice that hooked me before I saw his words on the printed page. These poems pay homage to musicians including Leonard Cohen, Ray Charles and the Beatles, among others, in one of the collection's final poems, "Turn the Radio On." You can feel Gibbons harvesting the world around him for inspiration, and delivering to the page an entirely fresh beast: his own sound.

Read the full review at missoulanews.bigskypress.com.



Do Not Become Alarmed

By Maile Meloy

Helena-grown author Maile Meloy mingles her talents for telling perceptive adult stories with her penchant for writing books with stubborn, resourceful young protagonists in her new novel.

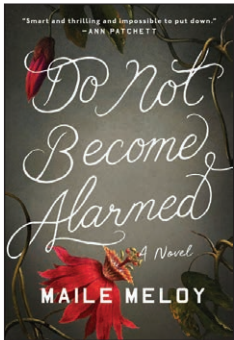
Two affluent American families set sail on a Christmas cruise to Panama. Cousins Nora and Liv, close since childhood, are married to an actor and an engineer, and between them have four spirited children, ages 6-11.

They befriend an elegant Argentinian family and decide to take a shore excursion in "the Switzerland of Latin America." The men head to the golf course and the women and six children take off on a zip-line tour. But a car accident preempts the adventure, and while waiting for rescue, the children disappear, swept upstream by an incoming tide in a river infested with crocodiles.

Hours and days pass as parents search for children and children try to find their way back. Each child takes a turn, narrating the fear and peculiarities of their circumstances, even as the adults form a chorus of guilt, terror and anger.

With unadorned language, Meloy tells a riveting story that also explores the limits of class and privilege, and shows how desperation knows no borders. Author Ann Patchett describes it as "smart, and thrilling and impossible to put down."

Meloy's other work includes novels *Liars and Saints* and *A Family Daughter*, two short-story collections and an award-winning trilogy for middle-schoolers.



– Kristi Niemeyer

Resurrecting the Shark: A Scientific Obsession and the Mavericks Who Solved the Mystery of a 270-million-year-old Fossil

By Susan Ewing

In the 1880s, a prospector looking for gold in the outback of Western Australia stumbled across a different sort of treasure: an oddly curved fossil with large, toothy barbs. When a similar but far more complete fossil was found a decade later in Russia's Ural Mountains – a full whorl of bristling teeth – a Russian geologist conjured a behemoth prehistoric shark, which he christened Helicoprion: "spiral saw."

Over ensuing generations, more Helicoprion fossils sporadically emerged, quietly and without much attention, until 1993, when an Alaskan artist was gobsmacked by a stunning tooth-whorl in a museum basement in Los Angeles.

Susan Ewing tells the story of that spectacularly bizarre and baffling monster shark, and the unconventional band of collaborators that gathered in Pocatello, ID, determined to solve the secret of the whorl once and for all.

"Ewing blows the dust off dry scientific reportage with her lively style and wit," writes Library Journal.

Ewing's articles, essays and short stories have appeared in an array of publications. Previous books include the Great Rocky Mountain Nature Factbook and the children's picture book Ten Rowdy Ravens. She lives in the Gallatin Valley.



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Beth Judy's book selected for Library of Congress brochure

The Montana Center for the Book, in conjunction with the Montana State Library, selected *Bold Women in Montana History* by Missoula author Beth Judy as the state's entry in the Library of Congress' 2017 Discover Great Places through Reading brochure. The 2017 brochure was distributed at the National Book Festival in Washington D.C. on Sept.2.

Bold Women in Montana History is the sixth in Mountain Press's state-by-state biographical series for teen readers. The book features portraits of 11 Montana women, from the Blackfeet warrior Running Eagle to the stereotype-smashing librarian Alma Jacobs.

The list of books featured in the Discover Great Places Through Reading brochure can be works of fiction or non-fiction, either a book about the state or by an author from the state. Children or young adults are the primary audience for the map. Judy's book was showcased in the Young Readers Center at the National Book Festival and was available for sale at the festival bookstore.

The Montana Center for the Book is a program of Humanities Montana and the state affiliate of the Center for the Book in the Library of Congress. Learn more at humanitiesmontana.org.



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YAM seeks submissions for Triennial

The Yellowstone Art Museum is calling for submissions from Montana artists for the "Montana Triennial 2018." Deadline is Sept. 29, and the exhibit fills the museum July 26-Oct. 14, 2018.

The "Montana Triennial" was first organized and presented as a juried exhibition by the Missoula Art Museum in 2009 with subsequent exhibitions in 2012 and 2015. These exhibitions have served to demonstrate the diverse and excellent array of artistic practice in the nation's fourth largest state.

The Yellowstone Art Museum, at the invitation of MAM, has agreed to organize and present the fourth Triennial. Nicole Herden, curator of art at the Boise Art Museum, will serve as independent juror and select works from artists' submissions for inclusion in the exhibition.

The range of visual expression will run the gamut from traditional oil paintings to purely conceptual-based artworks.

All Montana visual artists 18 and older are invited to submit an application to this juried exhibition, and may submit up to four images for consideration. Learn more at artmuseum.org or email Amanda Daniel, assistant curator, at curatorial@artmuseum.org.

MONTANA ART NEWS

Night in Black and White supports historic photo collection

The Butte-Silver Bow Public Archives holds its second annual Night in Black and White fundraiser, 6:30 p.m. Oct. 20 at the Clark Chateau, to benefit the conservation of the C. Owen Smithers Photo Collection.

A Night in Black and White features live auctions with never-before-seen images by the photographer, a silent auction, and food, drinks and music. Last year's gala drew more than 150 people.

This year, the funds will provide the match for the Archives' National Historic Publication and Records Commission (NHPRC) grant. In 2016, the Butte Public Archives was awarded a \$67,480 NHPRC grant to catalog, preserve, and provide unprecedented access to the C. Owen Smithers Photograph Collection.

C. Owen Smithers, Sr., or "Smigs" as he became known, was one of Montana's most prestigious professional photographers. For more than 50 years, he used his camera to document Montana's history as it happened.

In 2013, the Friends of the Butte-Silver Bow Archives acquired the collection for \$120,000 from the Smithers family estate.

The collection records 100 years of Butte work, life, and leisure.

NHPRC spokesman Keith Donohue told the *Montana Standard*, "The Smithers Collection promises to enrich research and study of one of the world's largest copper mining operations, diverse ethnic groups and immigration, businesses, labor unions and community development, as well as street scenes and daily life."

Tickets can be purchased at the Butte-Silver Bow Public Archives or online at <https://squareup.com/store/buttearchives>. Call 406-782-3280 for details.



Image by C. Owen Smithers is part of the Night in Black and White silent auction. Proceeds help preserve the collection, which records 100 years of Butte work, life and leisure.

CAVE: Collaborative exhibit melds art and neuroscience

"CAVE," a collaborative art-science project created by Montana State University faculty, is on display through December at the Holter Museum of Art in Helena.

The exhibit is a collaboration between artist Sara Mast, who teaches at MSU, and an interdisciplinary team that includes neuroscientist John Miller, architect Jessica Jellison, digital fabricator Bill Clinton, composers Linda Antas and Jason Bolte, computer scientists David Millan and Brittany Fasy, digital artist Barry Anderson, music technologist Chris Huvaere, and photographer Zach Hoffman. The group calls itself the NeuroCave Collaborative.

According to its creators, "CAVE" merges the "mind" of 35,000-year-old cave art with state-of-the-art brain research. An interdisciplinary research team composed of faculty and student artists and scientists from MSU and the University of Missouri, Kansas City, has created this interactive installation in which light and sound elements are controlled by participant brainwaves.

Using current neuro-feedback technology,



"CAVE," a collaboration between artist Sara Mast and MSU's NeuroCave Collective, merges cave art with state-of-the-art brain research.

participants' physiological responses to their surrounding environment simultaneously inform the environment, projecting fluctuating sound and color fields that blur the perceptual boundaries between sensation and creation.

Evoking the deeply spiritual and communal nature of early artistic sites such as the Chauvet-Pont-D'Arc cave in France, the installation echoes cultural memory and bridges the origins of art with the latest advances in neuroscience.

The cutting-edge exhibition aims "to spark meaningful dialogue about the deep, natural

interconnectivity found across intellectual disciplines and human creativity."

Mast also teams up with Lisa Pressman of New Jersey for "Two Painters Talking," on display through Oct. 27. The two artists became close friends and colleagues in 2008, when they were both included in the invitational exhibition, "New Talent," in Philadelphia. They maintain a close personal and professional relationship, and offer painting workshops and work on paintings together.

This exhibit marks the first time that Mast and Pressman have set out to create a visual discourse sustained over time and space. It's inspired by research that shows that handprints in eight cave sites in France and Spain were mostly left by women. The two artists took the imagined experience of making that first mark on the cave wall to create a shared embodiment of the origin of painting and the "voice" that echoed back.

For more information, call 406-442-4600 or visit holtermuseum.org.

Artists in Print

Jaune Quick-to-See Smith: In the Footsteps of My Ancestors

Edited and introduced by Robyn G. Peterson, with essays by Lowery Stokes Sims, Gail Tremblay, and Jaune Quick-to-See Smith

Jaune Quick-to-See Smith is one of the U.S.'s most important indigenous fine artists. Coming of age when Abstract Expressionism with its white male tenor dominated the art world, Smith pushed back and developed a strong personal vision forged from belonging to two marginalized groups by birth (female, Native American) and one by choice (non-urban).

This catalog, published by the Yellowstone Art Museum in March, documents a major exhibition curated by the museum and now traveling on a multi-state tour.

Smith is a mature, late-career artist with extraordinary aesthetic, intellectual, and curatorial achievements to her credit. She mines her cross-cultural experience and Salish-Kootenai identity, and spans cultures with powerful, idiosyncratic results of high aesthetic caliber.

The evolution of her lifelong investigations is a cornerstone of this exhibition. Both exhibition and catalog examine themes that perennially recur in Smith's work, including conflict, compassion, peace, the cycle of life, irony, and identity.

Few Native artists have worked with such alacrity and aesthetic success between cultures and art worlds. Smith has an international reputation with a strong, clear body of work; she has earned her leading standing among women artists and Native American artists while simultaneously aligning both of these often still marginalized groups more closely with the mainstream art world.

Smith describes herself as a "cultural arts worker;" she has credits as a curator, writer, speaker, and leader in the arts. The catalog illustrates all 44 of the paintings, prints, works on paper, and mixed media works that comprise the exhibition.

Learn more at www.artmuseum.org.



JAUNE QUICK-TO-SEE SMITH
In the Footsteps of My Ancestors

ABOUT VISUAL ARTISTS

Bob Durden, “Earthly Delights”

Through Dec. 28 at Paris Gibson Square Museum of Art,

Great Falls

“Earthly Delights,” a new series of colorful encaustic and oil paintings, illuminates Bob Durden’s connection to nature through landscapes while transmitting subtle aspects of correlations within humanity.

“Growing up and living much of my life in Montana, I have always been drawn to the landscape for inspiration. I am continually struck by the surrounding beauty.”



“McCrae’s Field” by Bob Durden

He explores the relationship between humans and nature in his work, “though ironically, humans are rarely ever present.”

Recent paintings and drawings explore the sublime aspects of the natural world. “My intention is to convey a message that is politically neutral, preferring to convey an attitude about the balance and sense of calm that can be found in a chaotic world,” he writes.

“I find inspiration in my gardens and the creatures that inhabit it. Big truths can be found while looking at the phenomenal world that is spread beneath our feet.”

Durden hopes viewers find beauty in his work that inspires them to further seek out the joy and wonder in their own surroundings, “whether it’s a bee in flight, the symphony of color in a garden, or the simple joy that can be found when examining a blade of grass swaying in the breeze.”

Durden currently lives in Billings, where he serves as the senior curator at the Yellowstone Art Museum. He earned a bachelor of arts in painting and communication arts in 1984 from Eastern Montana College and a master of fine arts from Montana State University in 1990.

Though this Montanan is deeply bonded to his roots, his academic career includes time spent at the University of Oregon and Wichita State University, and he has worked in the arts in Kentucky. In the early 2000s he served as the curator of art for Paris Gibson Square and his work has been exhibited across the western United States.

Tad Bradley, “Biological Explorations”

Through Nov. 26 at the Jessie Wilber and Lobby Galleries in the Emerson Center for the Arts and Culture, Bozeman

Artist’s website: www.tadbradleydesigns.com

Bozeman glass artist, designer and educator Tad Bradley says

his architectural background fuels his approach to art and design. “I am compelled to explore overlapping and dissimilar ideas while being mindful of a design narrative, parallel to life itself,” he writes. “I consider it an honor to bring ideas from the minds-eye to reality.”

Trained as an architect, he interned with residential and commercial firms back East before exploring apprenticeships as a blacksmith, steel fabricator and glassmaker. He chose to pursue glass as a medium, and eventually moved to Bozeman, where he has a large studio space and classroom. He also teaches at Montana State University’s School of Architecture, and designed and fabricated his fifth permanent installation on the MSU campus this summer.

“Biological Explorations” is based upon his fascination with the human body and its complexities. The work in this exhibit journeys from the inside outward, from the imaging that allows us to see into the body to the senses used to understand and respond to our environment.

A series of glass works resembling giant eye charts “are obviously larger than what you may find in an optometrist’s office and inspired by hyperrealism.” On the other hand, the plates in the “Rorschach Revisited” series are the exact scale of the original plates first printed in 1921.

“One of my goals in creating this work was to analyze how we as humans experience the world, interact with one another, and stand alone as individuals. I hope that the work creates curiosity, questions and conversation.”

Cindy Betka, “Water, Water, Water”

Through Oct. 30 at Zoot Gallery, Bozeman

Artist’s Website: cindybetka.blogspot.com

Bozeman artist Cindy Betka describes water as her muse. “I find a mesmerizing beauty in the reflections and patterns of waves on a mountain stream or lake ... My hope is that we keep these beautiful places in mind each time we use water, prompting us to conserve.”

Betka studied in Rome, Italy, and attended The Art Center College

of Design in Pasadena, CA, majoring in illustration. Her dream of becoming a medical illustrator culminated in a degree from the University of Illinois and certification from The Association of Medical Illustrators.

After working as a medical illustrator in staff and freelancing positions she decided to make the leap to painting full time. Her and her husband moved to Montana where they fell passionately for the landscape and the western/ranch way of life. Betka’s artwork has found homes in both public and private collections, national and international.

“Painting is my language to express my feelings about the moment. As I progress in a work, I check for technical soundness at the same time trying not to lose the inspiration that brought me to create. With my works I want each scene to show it has a vital life of its own with emotions attached.”



“Quiet Waters” by Cindy Betka

Laura Blue Palmer, “Overlook”

Reception: 5:30-8:30 p.m. Nov. 10 at Zootown Arts Community Center, Missoula

Artist’s website: laurabluepalmer.com

Laura Blue Palmer makes ethereal atmospheric landscapes inspired by sunsets, skies, mountains, and water. Her artwork is memory based and she spends her free time sky watching, backpacking, and hiking in the remote wilderness. The artist says she is most interested in capturing the continuum of changing color and light, which play off a landscape horizon.



“Daydreams” by Laura Blue Palmer

Palmer tries to balance her compositions through layering paint and exaggerating color.

Born in Roanoke, VA, she moved to Montana in 1994 and studied fine art at the University of Montana in Missoula for two years. She completed her formal art education at the San Francisco Art Institute, earning a BFA in 1999.

She lives in Missoula and continues to be inspired by the wild spaces of the West, documenting her experiences of nature in evocative abstract landscapes. “I love to work with color and light in representing the moods and places I have seen in the wilderness.”

She has backpacked extensively in Montana, Canada, Wyoming and Alaska, and draws on these locations to create her oils, which are “as much about memory as about place. I look upon my paintings as a map of my life, which I am constantly creating.”

In addition to making landscapes, she paints birds in portrait format, inspired by the avian life near her home. “I’ve been studying the birds in this region ... I love observing them through binoculars, choosing one, then painting it with rich oils.”

Her latest work is a body of abstract, linear compositions that suggest organic or floral scenes using bold colors against high contrast backgrounds. “The process is fluid and exciting, a journey that I hope to continue exploring.”

Featured Artist: Barbara Nan DeBree

Through October, Mountain Sage Gallery, Helena

Ceramic artist Barbara Nan DeBree grew up in on the family cattle ranch near Helena. Until her teens, she lived a classic rural Montana life in a brick house built by her parents and heated by a wood stove. As the youngest of six children, DeBree often ended up with garden duty, since she was too small to wrangle steers or herd cattle.

When she was done with chores, she played in the mountains surrounding the ranch. This is where her love, passion and respect for gardening, Montana wildlife and scenery began.

DeBree, who has an affinity for “playing in the mud,” throws and teaches wheel throwing at the Clay Arts Guild in Helena, as well as her home studio. “The meditative and mindful qualities of throwing on the wheel are a vital part of my life and art,” she says.

Her latest work combines her love of painting and drawing Montana wildlife with her pottery. She embeds her original drawings into her ceramics using an iron-oxide decal process. She also captures wild flowers of Montana on her pottery, using a specialized glaze technique to achieve a playful ink and watercolor look.

All of Barbara’s pottery pieces are functional and food safe. Her intent is to invite others to incorporate art into their life, rather than always keeping art separate from everyday existence. Many of her pieces are large, again as an invitation for owners of her art to invite groups of people together for a meal, music and laughter. “In this day and age,” she says, “this simple act of connection and relationships is more important than ever.”



“Montana Paintbrush” by Barbara Nan DeBree



13

Send your submissions for About Visual Arts

With About Visual Arts, *State of the Arts* continues to profile living Montana artists (no students, please), whose work is the focus of a current exhibit (on display during some portion of the three months covered by the current issue of *State of the Arts*).

Submissions must include:

- A digital image of the artist’s work, with title of the piece (at least 200 dpi and 500kb);
- A brief bio and description of the artist’s work;
- Dates and title of exhibit; and
- The gallery or museum name, town and phone number.

MAC will select submissions that reflect a cross-section of gender, geography, styles and ethnicity, and are from a mix of public and private galleries and museums.

Submissions for the Winter issue (January-March) are due by Dec. 1; send to Kristi@livelytimes.com with About Visual Arts in the subject line.

About Visual Artists is compiled by Kristi Niemeyer



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“Crow Stories” makes Montana premiere at YAM

The Yellowstone Art Museum in Billings hosts Montana’s first public screening of “Crow Stories,” 6:30 p.m. Oct. 5.

Photographer Sean Kernan, whose work has been seen in books, exhibitions, and ads around the world, spent seven years visiting the ancestral lands of the Crow people in all weathers and seasons, filming the life that he found there. The result is this unique immersion into the world of the tribe.

Viewers join in hunting buffalo in the Bighorn Mountains and watch Sundancers rehearsing in a night meadow. Follow a herd galloping across the high pastures while poet Henry Realbird sings his ode, “Rivers of Horse.”

Rising Crow rap star Supaman asks, “Why are suicides on the rez so high?” And Joe Medicine Crow, the last War Chief, tells how to live a balanced life.

“I was given the enormous gift of a sojourn far out of my usual world. Now all I want is to pass this gift along to anyone who would like to travel there.”

For more information, visit www.crow-stories.net or www.artmuseum.org.

FILM CLIPS NEWS FROM THE MONTANA FILM OFFICE

Global film festivals embrace Montana feature films

By Montana Film Commissioner Allison Whitmer

Self determination, wilderness survival and embracing the outdoors are recurring themes from filmmakers exploring the spectacular unspoiled nature of Montana through film, and tough choices are at every turn. A hike in the woods, a hunting trip, the search for lost horses, questioning reality, and restoration of vision lead to the gentle sounds of running water and nature at its most majestic.

“Walking Out”: The third feature from brothers Alex and Andrew Smith (“The Slaughter Rule,” “Winter in the Blood”) in their Montana-based stories, has the Smiths teaming up with Academy Award-nominated producer Brunson Green, who returned to Montana with Laura Ivey to take us down the path of missed turns and critical decisions in the depths of winter.

Adapted from the short story by David Quammen, Golden Globe winner Matt Bomer and Josh Wiggins must reach past their estrangement to survive. With appearances by Bill Pullman and Lily Gladstone, “Walking Out” premiered at the 2017 Sundance Film Festival in U.S. Dramatic Competition, and has been enthralling audiences all year.

Additional stops include 2017 SXSW in Austin, Sundance Film Festival: London, San Francisco Film Festival, Woodstock Film Festival, Festival Internacional Cine de América (Hildago, Mexico), Woods Hole Film Festival, Giffoni Film Festival (Italy), BAMcinématek (New York), American Essentials Film Festival (Australia), Sarasota Film Festival, the Sun Valley Film Festival and the Anyang International Youth Film Festival (Korea).



Actor Bill Pullman will receive the Woodstock Film Festival’s Excellence in Acting Award Oct. 14 for his portrait of the main character in “The Ballad of Lefty Brown.”

Closer to home, it will be screened during the Montana Film Festival, Oct. 5-8 in Missoula, with IFC Films distributing for release in theaters on Oct. 6.

“The Ballad of Lefty Brown”: Screen Favorites Peter Fonda and Bill Pullman return to the old west in The Ballad of Lefty

Brown. Director Jared Moshe chose authentic Montana locations in Bannack, Virginia City and Harrison. Pullman plays Lefty Brown, the aging sidekick to Fonda’s Eddie Johnson.

Frontier justice takes front and center stage when Lefty sets out to avenge a brutal murder. This crowd favorite premiered at SXSW 2017 in Austin, and has played the Nantucket Film Festival and screens at the Woodstock Film Festival in October.

Distributed by A24 and DirectTV Cinema, it will also screen during the Montana Film Festival and has a release date of Dec. 15.



“Walking Out” makes its Montana debut during the Montana Film Festival, Oct. 5-8 in Missoula.

“Buster’s Mal Heart”: Emmy Award-winning actor Rami Malek of Mr. Robot fame struggles with his numbing night-clerk job at a hotel in “Buster’s Mal Heart,”

when a chance encounter with a conspiracy-obsessed drifter, DJ Qualls, changes his life forever.

Filmmaker Sarah Adina Smith chose locations near Glacier National Park and Kalispell, filming in the Outlaw Hotel (Fairbridge Inn and Suites). Producers took full advantage of the Flathead Valley winter scenery and access to the Outlaw’s classic look.

Premiering at the Toronto International Film Festival, it has screened at AFI fest and the Tribeca Film Festival, with a theatrical release on April 28, 2017.

“Charged”: Life hits closer to home in the documentary “Charged.”

Montana producers Dennis Aig, George Potter, Ben Masters and Tony Award-winner Peter Hochfelder team up with Phil Baribeau in Eduardo Garcia’s tale of a harrowing journey back to health after a backcountry hiking encounter with 2,400 volts of electricity.

Jennifer Jane’s in-hospital footage starts the audience on a journey of life and relationships.

Beginning with the opening night film at the Santa Barbara Film Festival, this powerful documentary has been appearing at the Telluride Mountain Film Festival, San Francisco Documentary Film Festival, Newport Beach Film Festival, Greenwich International Film Festival, Aspen Mountain Film Festival, Martha’s Vineyard Film Festival, Enfoque International Film Festival (Puerto Rico), and at Montana’s Big Sky Documentary Film Festival.

The Big Sky Film Grant program provided support to “Walking Out,” “The Ballad of Lefty Brown” and “Buster’s Mal Heart.” Phil Baribeau’s previous film, “Unbranded,” was also a recipient of the grant program.

Audiences worldwide have been given unprecedented exposure to Montana’s spectacular, unspoiled nature and charming small towns through these films. The wide variety and depth of stories told here display Montana as the ultimate location.

The Montana Film Office, a program of the Montana Department of Commerce, posts film news, casting calls, and crew calls online weekly at montanafilm.com, on Facebook as Montana Film Office, and Twitter as @MTFilmOffice.

Bigfork, A Montana Story

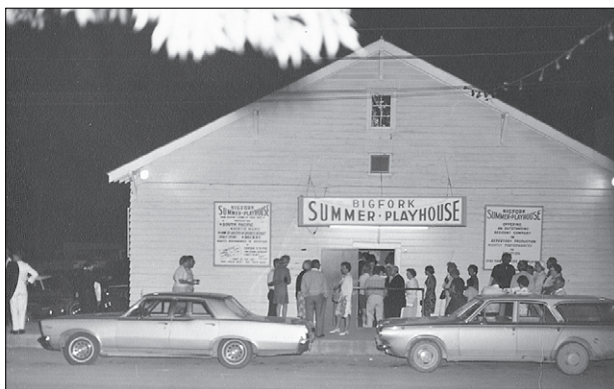
Documentary on the scenic village premieres Nov. 3

The Bigfork Art and Cultural Center (BACC) announces the premiere of the original documentary film, “Bigfork, A Montana Story,” at 7 p.m. Friday, Nov. 3, at the Bigfork Center for the Performing Arts.

The much-anticipated film is a collaboration between local film writer and producer Ed Gillenwater, Bigfork artist Tabby Ivy, and area resident, collector and archivist Denny Kellogg. Their last effort resulted in 2015’s “A Timeless Legacy, Women Artists of Glacier National Park,” the groundbreaking exhibition at the Hockaday Museum of Art in Kalispell, which also included a book and documentary film that recently aired on Montana PBS.

Their new collaboration tells the story of the small village on the shores of Flathead Lake, and its journey to become one of the best of the last best places in Montana. The film presents the geological beginnings of the area, the First People who inhabited the land, and the traders, trappers, early pioneers, and entrepreneurs who came from across the continent to build the town and to make Bigfork their home.

“In the late 19th century the Bigfork/Swan Lake area became a destination for adventurous folks who were fleeing ‘civilization’ or looking for a fresh start,” explains Kellogg. “What it didn’t offer in riches, it did provide



The Bigfork Summer Playhouse drew a crowd in 1966.

in plenty: community, independence, opportunity, and recreation, all in a spectacular natural setting unmatched elsewhere in the lower 48 states.”

The documentary takes viewers through the early days of Bigfork, with first-person interviews of long-time residents who share their family histories and stories.

“This project was not intended to be a definitive history of the town of Bigfork, but rather to tell a narrative of place,” says Ivy. “And, while these events happened here, they share a common theme of adventure, courage, and grit shown by all who came West to build a new life and chose to make Montana home.”

More than two years of research, filming, recorded interviews, and data collection has resulted in an immense treasure trove of his-

torical data. The project took almost 3,000 hours of volunteer time, resulting in 55 on-camera interviews, 3,000 video clips, and upwards of 700 photos and images collected for the project. To preserve and build upon this material, a Bigfork History Digital Archive has been established at the Bigfork Art and Cultural Center.

“We have had the privilege of gathering many personal stories and images about this beautiful area and its people,” says Gillenwater. “Only a few of these pieces of history can fit within the documentary film and book. However, everything will become part of an interactive digital archive, where the community can experience and add their own family stories to this history.”

A DVD of “Bigfork, A Montana Story” and a companion book will be available for sale at the November premiere and at BACC.

In conjunction with the release of the film, the BACC will host “The Bigfork Documentary Project Exhibition: Bigfork, A Montana Story,” Oct. 27-Nov. 17. The exhibition will feature photos, stills, artifacts, memorabilia, stories from area residents, and interactive features. The opening reception is Oct. 27, with a book signing and closing reception Nov. 17.

VIP and advance tickets go on sale Oct. 1, and general admission tickets are available for \$15 at the door, if available. For details, visit bigforkculture.org.

LITERARY LANDSCAPE

Montana Book Festival: Sept. 27-Oct. 1 in Missoula

More than 150 authors participate in literary events throughout downtown Missoula during Montana Book Festival, Sept. 27-Oct. 1. Planned events include readings, author signings, panels, writing workshops, music and dancing, and a book fair.

Pulitzer Prize-winning author Jane Smiley headlines this year's festival, participating in a number of special events beginning with the fan favorite, Pie and Whiskey, a ticketed event at the Union Club on Thursday, Sept. 28. On Friday, Sept. 29, she joins novelist Donald Ray Pollock for a gala reading at the Holiday Inn; and on Saturday, Sept. 30, she'll offer a reading and discussion on her new books for young readers at Shakespeare & Company.

Other highlights include: a community poetry reading to commemorate the global event 100,000 Poets for Change; a book fair and exhibitor showcase at The Public House; a reading by *New York Times* environmental and science writer Jim Robbins from his new book, *The Wonder of Birds*; a reading by Lowell Jaeger, Montana's new Poet Laureate; and a celebration of a new collection of suspense fiction, *Montana Noir*.

"This year's festival welcomes fresh, new voices into Montana's time-honored literary landscape, while paying homage to those who paved the way," says Karla Theilen, 2017 festival director.

A portion of this year's festival will turn the spotlight on enduring regional authors.



Among those offerings: a panel discussion focuses on the lifetime achievements of author and longtime University of Montana Creative Writing director Bill Kittredge; and writers lead panel discussions on *The Last Best Place* anthology as it celebrates its 30-year anniversary, and on Montana writing since the "the Big Book" was published.

A festival button (\$15) is required to attend some events, while many remain free to the public. A full schedule is available

online at: montanabookfestival2017.sched.com.

Festival highlights:

Wednesday, Sept. 27: National Book Award finalist Sandra Scofield discusses how to shape a novel at the Fact & Fiction A&E Conference Room; Poetry Slam! at E3 Convergence Gallery; and Kick-off Dance with traditional music at the Missoula Senior Center.

Thursday, Sept. 28: Julie Stevenson, a literary agent with New York-based firm Massie & McQuilkin, listens to author pitches and offers publishing advice from 9 a.m.-noon at Fact & Fiction A&E Conference Room; Poet Joni Wallace leads a workshop in writing about art at 9:30 a.m. at the Missoula Art Museum; a panel featuring Submittable co-founder Michael FitzGerald and Warms Springs Productions founders discusses how these Missoula-based creative start-ups grow

and thrive from 3:30-4:30 p.m. at Shakespeare & Co.

Friday, Sept. 29: Former Guerrilla Girl Donna Kaz shares her story as a feminist activist at 11:30 a.m. at Missoula Art Museum; Beth Judy, Lorna Milne, and Ken Robison discuss *Bold Women and Rebels of the West* at 11:30 a.m. at Fact & Fiction; Missoula Writing Collaborative director Caroline Patterson reads from her new story collection, *Ballet at the Moose Lodge*, at noon at the Dana Gallery; Jane Little Botkin reads from her new book, *Frank Little and the IWW*, which tells the story of her great grand uncle, Frank Little, a labor organizer and free-speech advocate who was lynched in Butte, 1 p.m. at Fact & Fiction.

Saturday, Sept. 30: Rocky Mountain Mystery Writers talk about writing suspense fiction at 9:30 a.m. at Dana Gallery; Missoula poets, musicians, and artists join others around the world for 100,000 Poets for Change, a demonstration and celebration to promote peace, sustainability and justice, 11 a.m. at the Missoula Art Museum Art Park; and Jamie Harrison (*The Widow Nash*) and Alexandra Teague (*The Principles Behind Flotation*) read from their new novels, 4-5 p.m. at Fact & Fiction.

Sunday, Oct. 1: Writers discuss the ins and out of self-publishing at 10 a.m. at Fact & Fiction; three Western-based queer writers discuss transparency in nonfiction writing at 10 a.m. at E3 Convergence Gallery; poet Sarah Vap reads from her work at 2 p.m. at Montgomery Distillery and poets Natalie Peeterse and Philip Shaefer follow at 3:15 p.m. at the Montgomery Distillery.



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Pulitzer Prize-winning author Jane Smiley headlines three events at the Montana Book Festival. (Photo by Derek Shapton)

High Plains Book Awards and Festival: Oct. 19-21 in Billings

The 11th annual High Plains Book Awards and High Plains BookFest bring authors and readers to Billings Oct. 19-21.

Thirty-five authors have been selected as finalists for the book award out of 185 nominations in 12 categories. Of the 35 finalists, 12 are from Canada, 11 from Montana, and 12 from nine other states.

Three finalists, Larry Watson, Peter Hassrick and Seabring Davis, are previous High Plains Book Award winners.

Each nominated book was read and evaluated by community volunteers in the first round of the selection process. The finalists' books in each category are judged by writers who have significant connections of the High Plains region, many of whom have won previously in the particular category they will judge.

Among Montana's finalists:

Art & Photography: Sumio Harada, *Wild Harmony of Glacier National Park*

Children's Book: Ted Rechlin, *Bears*

First Book: Alice Colton, *Riversong*

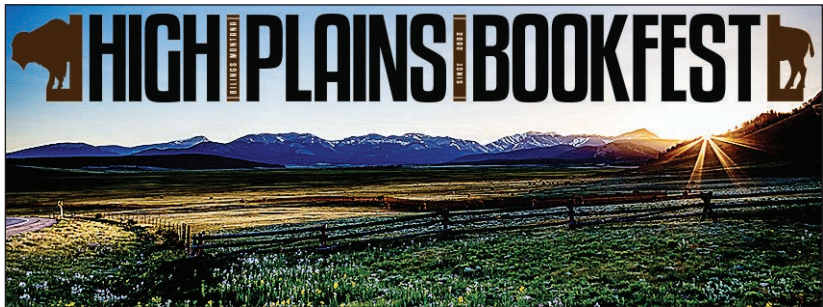
Medicine & Science: Sneed B. Collard III, *Hopping Ahead of Climate Change: Snowshoes Hares, Science and Survival*; Marc Beaudin, Max Hjortsberg and Seabring Davis, eds, *Unearthing Paradise: Montana Writers in Defense of Greater Yellowstone*

Nonfiction: Paul Wylie, *Blood on the Marias: The Baker Massacre*; Timothy Egan, *The Immortal Irishman: The Irish Revolutionary Who Became an American Hero*; Michael Yochim, *A Week in Yellowstone's Thorofare: A Journey through the Remotest Place*.

Poetry: Lowell Jaeger, editor, *Poems Across the Big Sky II*.

Short Stories: Glen Chamberlain, *All I want is what you've Got*; Rick Bass, *For a Little While*

Women Writers: Christine Carbo, *Mortal Fall*



Winners in each category will receive a \$500 cash prize during the Awards Banquet on Saturday, Oct. 21, at the Yellowstone Art Museum. Poet Mandy Smoker Broadus is keynote speaker.

Other readings and presentations include:

Thursday: John Clayton, noon at the Western Heritage Center; and Jamie Ford, 5:30 p.m. at This House of Books.

Friday: Paul Wiley, noon at the Western Heritage Center, followed by Sumio Harada at 2 p.m.; and Debra Magpie Earling, 7 p.m. at the Billings Public Library.

Saturday: Peter Hassrick, 1 p.m. at the Billings Public Library.

More information is available at highplainsbookawards.org.

MONTANA POET LAUREATE

Wondrous World

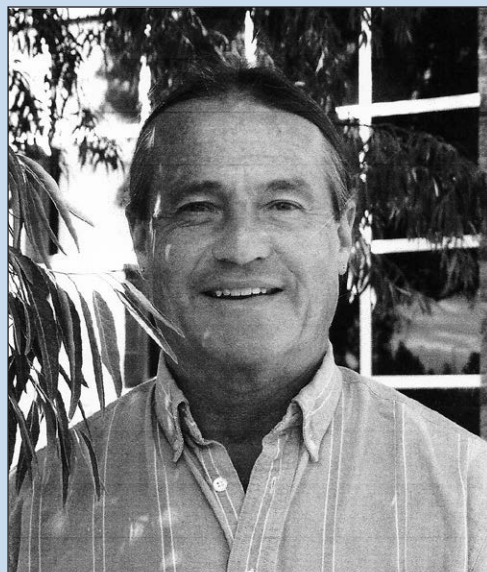
Many wonders I've beheld in this wondrous world of canyons and chasms and summits of sculpted snow. None so radiant, so indelible, as my daughter, nine-years-old, perched on a granite ledge, dangling her legs, awash in sunshine above a slope of scree slanting into an alpine meadow of riotous and frantic blooms.

I'd left her there while I scouted our most favorable path of descent. And navigated to her side again by the music of her song – a child's song she'd learned for the pageant at school. Her bird-like voice in the breeze amidst the incense of nectar. Her smile and rejoicing wave upon my return. A dozen mountain goats,

curious, nosing closer, transfixed to witness this ever-unfolding wondrous world. Where I, like the goats, paused in reverence. And like the goats, I inched forward toward her, while clouds above continued to flow and blossoms widened to the sky's melodious allure. And beneath us

ancient strata rose toward daylight through dark.

– Lowell Jaeger



Montana Poet Laureate Lowell Jaeger reads from his work during the Montana Book Festival. The anthology he edited, *Poems Across the Big Sky II*, is a candidate for the High Plains Book Awards.



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Hometown Humanities comes to Sidney

Humanities Montana has chosen Sidney as the next site for Hometown Humanities, an initiative that brings a year's worth of humanities-based programming to a single community.

A local steering committee with representatives from the MonDak Heritage Center, Sidney Chamber of Commerce and Agriculture, Sidney-Richland County Library, ONEOK, Inc., the Boys & Girls Club of Richland County, and area schools will work with members of the community and Humanities Montana staff to plan approximately 25 educational and cultural programs.

Events will include public speakers, speakers in the schools, community discussions, and more.

To participate in the planning committee or to sign up for a newsletter to get alerts about upcoming events, email info@humanitiesmontana.org. Humanities Montana welcomes input and participation from all residents of Richland County.

Previous Hometown Humanities locations include Miles City, Dillon, Lincoln County, Havre, and Livingston. Next year's application will open in early 2018; learn more at humanitiesmontana.org.

Missoula's nonprofit arts industry generates \$54M

Arts industry returns \$4.4 million in local and state revenue

The nonprofit arts and culture industry generates \$54 million in annual economic activity in Missoula, supporting 1,913 full-time equivalent jobs and generating \$4.4 million in local and state government revenues, according to the *Arts & Economic Prosperity 5*, a national economic impact study.

The most comprehensive economic impact study of the nonprofit arts and culture industry ever conducted in the United States, *Arts & Economic Prosperity 5* was conducted by Americans for the Arts, the nation's leading nonprofit organization for advancing the arts and arts education. Missoula was the only Montana participant in the study.

According to the study, nonprofit arts and culture organizations spent \$20.4 million in Missoula during fiscal year 2015. This spending is far-reaching: organizations pay employees, purchase supplies, contract for services and acquire assets within their community. Those dollars, in turn, generated \$16.7 million in household income for local residents and \$1.5 million in local and state government revenues. The full report of Missoula's statistics is available at www.artsmissoula.org.

"This study confirms what members of our arts and cultural community have known for years: that the arts industry in Missoula contributes mightily to the local economy, while helping to make Missoula an attractive place



Tom Benson of Arts Missoula (far right) was among a group of grassroots arts supporters who gathered in Washington, D.C., July 27 to lobby key members of Congress to increase funding for the arts. Other participants included (l-r): Randy Cohen, vice president of Research and Policy, Americans For The Arts; Robert Lynch, president and CEO, Americans for the Arts and Arts Action Fund; Tom Werder of New Jersey; recording artist Ben Folds; Wayne Andrews of Mississippi; Dan Bowers of Tennessee; Julie Richard of Maine; and Mayor Alison Silberberg of Alexandria, VA.

in which to live and work," said Tom Benson, executive director of Arts Missoula. Benson also traveled to Washington, D.C., in late July as part of a grassroots effort to lobby key members of Congress on increasing funding for the National Endowment for the Arts and to participate in a Congressional and press briefing on the economic impact of the arts.

"Understanding and acknowledging the incredible economic impact of the nonprofit arts and culture, we must always remember their fundamental value. They foster beauty, creativity, originality, and vitality. They inspire us, soothe us, provoke us, involve us, and connect us. But they also create jobs and contribute to the economy," said Robert L. Lynch, president and CEO of Americans for the Arts.

Nationally, the *Arts & Economic Pros-*

perity 5 study reveals that the nonprofit arts industry produced \$166.3 billion in economic activity during 2015. This spending – \$63.8 billion by nonprofit arts and culture organizations plus an additional \$102.5 billion by their audiences – supported 4.6 million full-time equivalent jobs and generated \$27.5 billion in federal, state and local tax revenues.

Arts industry boon for local businesses

In addition to spending by organizations, the nonprofit arts and culture industry leverages \$33.6 million in event-related spending by its audiences. As a result of attending a cultural event, attendees often eat dinner in local restaurants, pay for parking, buy gifts and souvenirs, and pay a babysitter. What's more, attendees from out of town often stay overnight in a local

hotel.

In Missoula, these dollars support 1,115 full-time equivalent jobs and generate \$2.8 million in local and state government revenues.

In response to these economic numbers, Missoula Mayor John Engen commented, "We all know that Missoula's arts community feeds the soul. This study provides clear evidence that the arts community fills our collective coffers, as well."

The *Arts & Economic Prosperity 5* study was conducted by Americans for the Arts. The Missoula portion of the study was coordinated by Arts Missoula, and funded in part by a grant from the U.S. Bank Foundation. The full text of the national statistical report is available at www.AmericansForTheArts.org/AEP5.

NEA awards \$969,700 to Montana organizations

National Endowment for the Arts Chairman Jane Chu has approved more than \$82 million to fund local arts projects across the country in the NEA's second major funding announcement for fiscal year 2017.

This funding round includes partnerships with state, jurisdictional, and regional arts agencies. The NEA will award 1,195 grants totaling \$84.06 million to support organizations that employ artists and cultural workers to provide programs for thousands of people from Montana to Maine.

"The American people are recognized for their innovative spirit and these grants represent the vision, energy, and talent of America's artists and arts organizations," said Chairman Chu. "I am proud of the role the National Endowment for the Arts plays in helping advance the creative capacity of the United States."

Montana organizations received nine grants, totaling \$969,700. Recipients are:

- **Haven in Bozeman:** \$10,000 to support "A Community of Stories." The creation of a verbatim theater performance will enable survivors of domestic violence to share their stories with each other in group story-sharing sessions or in one-to-one interviews. Participants will be invited to participate in the playwrighting process.

The script will be forged from the transcripts gathered during the story-gathering phase. A public performance will be followed by a panel discussion. The production will help Haven raise awareness and stimulate dialogue about domestic violence and foster communities of support for victims and survivors.

- **Montana State University (on behalf of Montana Shakespeare in the Parks):** \$25,000 for the company's summer tour. The project included a production of Shakespeare's "Macbeth," directed by Executive Artistic Director Kevin Asselin, and "You Never Can Tell" directed by guest director Bill Brown.

Professional theater productions were performed in communities throughout Mon-

tana, northern Wyoming, eastern Idaho, and western North Dakota, with a special focus on rural, underserved areas. All performances were offered at no cost to the audience in local parks and public spaces.

- **Mainstreet Uptown Butte:** \$30,000 for the 2017 Montana Folk Festival: A Decade in the Making. The tenth edition of the Montana Folk Festival featured artists across the nation presenting traditional music, including the genres of Cajun, Irish, blues, gospel, and bluegrass. In addition to dance performances and craft demonstrations, the festival also included a special area dedicated to Montana's traditional material culture and its influence on the state's history and heritage.

- **Art Mobile of Montana (aka Art Mobile) in Dillon:** \$20,000 for a traveling exhibition and visual arts education program. A specially equipped van travels across the state, providing access to original artworks by Montana artists. Art-making activities are offered in a range of media and are accompanied by presentations from the artists.

The program provides resources for teachers in schools throughout Montana, including those on the reservations of 12 federal and state-recognized Native American tribes.

- **Montana Arts Council:** \$779,700 for Partnership Agreement activities associated with carrying out the agency's NEA-approved state strategic plan.

- **Montana Office of Public Instruction (aka OPI):** \$30,000 to support Montana Teacher Leaders in the Arts. In partnership with the Montana Arts Council, the project provides professional development to a cohort of teachers in how to integrate arts into the curriculum for a positive impact on student cognition.

Participants attend a summer institute, form professional learning communities, and join web-based meetings to share curriculum and lesson plans. Together they develop knowledge and skills in arts integration and become leaders and champions for arts education in their schools and communities.

Candidates for the program are selected

through an open application process, and outreach encourages participation from teachers in schools that are small, geographically isolated, or that serve a majority American Indian population.

- **Big Sky Film Institute in Missoula:** \$20,000 for the Big Sky DocShop conference. Presented during the Big Sky Film Festival, the conference includes hands-on workshops and panel discussions, as well as the opportunity for emerging artists to pitch works-in-progress to funders and investors.

Programming will focus on new technologies in filmmaking such as virtual reality, online distribution platforms, and 3D cameras. In addition, the conference will include a three-day filmmaking workshop for teenagers.

- **MCT, Inc. (aka Missoula Children's Theatre):** \$30,000 for Missoula Children's Theatre's national performing arts residency tour to underserved communities and U.S. military bases.

This community arts experience puts youth center stage. Touring actors and directors cast local youth in original musicals based on a classic fairy tale. The children rehearse and perform as the culmination of one-week residencies, which include three age-specific workshops. Participants gain theater knowledge, self-confidence, and life skills from the experience.

- **Missoula Writing Collaborative:** \$25,000 to support From Main Streets to the Mountains: Mapping Missoula in Poetry. The Missoula Writing Collaborative, in partnership with the Missoula County Public Library and Missoula County Public Schools, will facilitate the creation of a work of public art based on poetry by local youth.

The artwork will incorporate students' poems and illustrations into a digital interactive map, and will be showcased in public places such as the library and the Missoula International Airport. The goals for this project are to strengthen connections to Missoula history, geography, and culture through creative writing. The project will engage fourth graders at about nine area schools.

LAW AND THE ART WORLD

State purchases of artwork and copyright ownership

By Bill Frazier ©2016

So far as I know, the following issue has not been discussed in art and law publications. Someone may have written about it, but I have not seen it.

This is the concept: Many state arts organizations and percent-for-art programs have money available for the purchase of artwork for state buildings and state projects. These purchases may be for the state capitol, the governor's mansion or office, a variety of state office buildings, state courts, veteran's homes and hospitals, children's homes, parks, highway sites, museums, libraries, and so on.

The art may be purchased by contract, by the result of a jury process, or by some form of contest or other form of competitive participation. This is an excellent system for supporting the arts and showcasing the work of many artists with many different styles and subjects.

State organizations look forward to the artwork and the artists enjoy participating and selling their work to the states. Not to be mercenary, but the money is usually pretty good, and most artists are producing artwork to make a living.

The copyright issue

This is the problem: The process is usually managed by the state arts council, paperwork is generated, advertising is done for the artwork, the artwork is juried, and a final selection and purchase made, all of which is governed by the site for locating the artwork. Upon completion, the arts council is happy and the artists are happy.

Then someone, usually in the state attorney general's office (and I am not saying this to be critical) generates a contract. Lawyers in attorney generals offices typically do not have a copyright or art background, so they may not know the nuances involved in art and copyright, and it is the job of the attorney general's office to look after the state's interest. The contract will probably be weighted to benefit the state, although it will not be the intention to take advantage of the artist.

The contract generally will cover all of the essentials of the purchase of the artwork from the artist – payment schedules and dates, for example – but often it will include

a provision whereby the artist relinquishes the copyright to the purchaser, i.e., the state. This is not necessary.

The state does not need to own the copyright and the artist should not have to transfer it. As we all know by now, the artist automatically retains ownership of the copyright when a piece of artwork is sold. If a buyer wants to own the copyright, that ownership would be subject to a separate written sales agreement and transfer from the artist.

The state may have legitimate reasons for seeking some form of reproduction rights to the painting or sculpture from the artist, but it should not automatically include the copyright. It would be acceptable to include limited reproduction rights, along with rights of publicity, for showcasing the work and promoting the artist.

For example, it would be appropriate for the image to appear in tourist brochures and other such things promoting the state, and arts council publications and activities.

Arts councils often serve as intermediaries between the artist and the state in such purchases, and their job is to look after the best interests of the artist and the arts in general.

These projects can be lucrative for artists and the arts council can generate much good will with other state agencies in placing quality works of art in their office locations. Many artists and arts organizations are still not aware of these state and federal purchase programs and they are really worth watching for. Notices typically appear in state arts council publications to which artists and other interested people can subscribe, usually for free, and on websites.

Pay attention to the contract

From the artist's standpoint, it is important, as with all other purchases, to pay attention to the contract. Watch for provisions relating to copyright ownership, as discussed above, and do not give up any rights unnecessarily.

As I say over and over in this column, be aware of what you sign and what you get involved in. Read arts council publications and watch for the announcements of "percent for arts" and other state arts purchases and



Bill Frazier

competitions. They are designed for the benefit of the artist.

Each state will probably have slightly different documentation, but in all cases that I know, the state will want to own the artwork out right, and in most cases will want an agreement from the artist not to duplicate the exact work again for other purposes without the permission of the state agency. This is not a violation of the artist's copyright because the artist will still own the copyright, and the right to prevent anyone else from using the image.

The state agency, legitimately, will not want to see the same sculpture or painting somewhere else. It is up to the artist, entirely, whether he is willing to pass the copyright along with the sale of the piece. If copyright transfer is a required element of the transaction, then the artist must determine if he wishes to participate under those circumstances.

Rhetorically, is retaining ownership of the copyright in a piece that cannot easily be reproduced anyway, worth losing out on the project, and its attendant publicity?

This is not intended as an advertisement for your local city or state arts council, but they are generally a tremendous asset to the state's arts and culture. Be familiar with their programs, funding, and publications and take advantage of what they offer the practicing artist.

Bill Frazier served a lengthy and invaluable tenure as chairman of the Montana Arts Council. He can be reached at artlaw@itstriangle.com. MAC thanks *Art of the West* for permission to reprint this series.



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Montana's Percent-For-Art Program

In 1983, the 48th Montana Legislature "... in recognition of its responsibility to create a more humane environment of distinction, enjoyment, and pride for all its citizens and in recognition that public art is a resource that stimulates the vitality and economy of the state's communities and provides opportunity for artists to practice their crafts," enacted a law providing that, "capital project appropriations by the legislature shall include ... an amount not to exceed 1% of the amount appropriated for the use of the Montana Arts Council for the acquisition of art for new state buildings ..."

The Montana Arts Council has administered this program since its inception in 1985, already placing art in more than 18 state buildings.

Learn more about the program at art.mt.gov/percentforart.

Tech Talk: Virtual Private Networks offer layer of security

By Mark Ratledge

I've covered internet and personal security issues here in the past because it's a fact of life that you simply can't know too much about how to be secure online. We all should know how to be careful with logins and passwords, be able to identify sketchy websites, and not open email attachments from people we don't know. But there's an extra step you may want to take when using wireless internet away from home.

In the bad old days, Wi-Fi was free and open and at any coffee shop or motel you never seemed to need a password to get on the internet. Now, there are hotspots everywhere, but fortunately, security is more on everyone's mind, so many public wireless networks are set up to require a password to connect. That password encrypts your internet traffic so it can't easily be intercepted wirelessly and your information stolen by someone.

But like anything, public Wi-Fi with a password can still be dangerous to use. There are scenarios when your information can still be grabbed when everyone is using the same password, or the whole network be "faked" by someone in order to steal all the traffic that flows through it.

If you do anything more in casual browsing and email when traveling, you should really step up your security. The solution is to use what is called Virtual Private Network, or VPN, which means exactly that: it's your own private network inside that Wi-Fi internet connection.

A VPN sets up a tunnel that provides a secure path for your data inside the "regular" internet connection and is nearly impenetrable to snoopers and hackers. A VPN is different than secure banking and online store websites that use https and you see a green "lock" in the browser address bar in contrast to other sites that are not https secure. A VPN encrypts all traffic between you and your web destinations.

A VPN can be especially important if you connect to your own business network while on the road. You've got a lot more to lose if someone intercepts your traffic, because then they can possibly get into your own network.



Mark Ratledge is a WordPress consultant. Check his website at markratledge.com.

You can also use a VPN at home for extra security with your internet service provider.

Like anything, VPNs used to be difficult to use, but not anymore. And many are pretty much transparent so you don't have to do too much in order to take advantage of the security. Many VPN providers have easy-to-use Windows and Mac installers and web-based systems to get you running, even on mobile devices.

This still can be pretty geeky stuff, so if the added security of a VPN sounds good, but you need help getting set up, ask your local teenager to help.

Some of the different VPN providers offer their basic services for free; others offer free trials and 30-day money back guarantees. You can check out current reviews of VPN services at two popular magazines, CNET <https://goo.gl/K5ujYK> and PC Magazine <https://goo.gl/jbbU7M>.



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Statewide arts service organizations

Montana has many arts-discipline-specific statewide service organizations. You can find a complete list here: art.mt.gov/arts_service_orgs

Montana Arts Council grants, awards & commissions

Visit the Montana Arts Council's website for a complete listing of grants, awards and commissions:

Individuals: art.mt.gov/grants_awards_comm_home#individuals

Organizations: art.mt.gov/grants_awards_comm_home#orgs

Schools: art.mt.gov/grants_awards_comm_home#schools

Programs and Services: art.mt.gov/programs_services_home

PUBLIC VALUE PARTNERSHIPS

The Three Rs at work in Montana

Public Value Partnership grants between Montana nonprofit arts organizations and the Montana Arts Council champion the fact that the arts are of benefit to all the citizens of Montana and are worthy of state and federal investment.

Public Value Partnerships utilize three tools we call "The Three Rs" to expand the public value of the work being done by Montana's non-profit arts organizations:

- Building relationships;
- Creating greater relevance and meaning; and
- Establishing return on investment (measured both as economic vitality and impact on people's lives).

MAC believes that using "The Three Rs" strengthens participation, understanding and support from audiences, donors and funders. We'd like to share some of the best examples of these recent stories with you:



Yellowstone Art Museum: Face-to-face contact remains the best way to build relationships.

Building Relationships

Yellowstone Art Museum (YAM), Billings: Our most effective means of building relationships remains face-to-face contact. It's not as efficient in reaching large numbers as mass mailings or advertising, but it results in sustained relationships with stakeholders who more fully understand and appreciate our mission and programs.

We've broadened the base of those with whom we converse by offering new events that target a larger share of younger adults (a quarterly evening music event, for example). We learn most when the conversations are less formal.

In FY16-17, we further developed an in-gallery tablet-based data-gathering system, and will continue to refine that in the coming year to accomplish the twin goals of gleaning evaluative data and conveying exhibition content to visitors. We also extract patterns of feedback from social media posts and "take the temperature" of audiences in response to programs.

Our highest quality exhibitions and programs are perceived as such by our audiences and result in the most positive and frequent feedback. Jaune Quick-to-See Smith's exhibition in FY16-17 is an example. The project earned some of the strongest grant and sponsor support we have ever received for a temporary exhibition, and attendance at the artist's presentation was outstanding.

It remains true that we don't go to our donors just when we have a request, and we don't see our volunteers only when they're working a shift. We offer appreciation events, public recognition, and as many other expressions of gratitude as we can afford. We work hard to stay in the public eye with press releases, newsletters, and social media.

This is in addition to paid media, and this past year, the Jaune Quick-to-See Smith exhibition – again – allowed us to expand our reach through paid media to out-of-state audiences from coast to coast.

We continue to use art and artists as a core relationship-builder with other stakeholders – obvious until one observes how many arts organizations go off-mission in pursuit of funding. We host many artist-based programs and workshops, and these too cement the perception of the YAM as genuinely community-minded.

The YAM continues to participate in the cross-community initiative, Billings Now, which involves leaders from all sectors who wish to take the city to the next level. We are encouraged by this group's across-the-board recognition of the key role of culture in any thriving community.

We also continue our active role in Billings Cultural Partners. In all of this, it has been less what we have learned and more what knowledge has been reinforced for us: that arts organization are a people-based industry, and if we are not finding the balance between delivering the content we're enthusiastic about and connecting with our community's own enthusiasms, we will not move forward. This does not mean abdicating our role as cultural authorities, but it does mean that we will never find the ways to delivery our content unless we listen to what matters to community members.

Creating Relevance

Whitefish Theatre Company (WTC): While WTC has been a vibrant creative outlet for community members for 39 years, we are always looking for new ways to produce relevant programming and promote a greater connection with our community through live theatre, music and dance.

As part of our 2016-'17 season, WTC included a Black Curtain, or reader's theatre, production of "Luna Gale" as a purposeful show to begin dialogue about child abuse, foster care, and the overwhelming stresses placed on those who work as social workers.

"Luna Gale," written by Rebecca Gilman, follows Caroline, an Iowa social worker tasked with deciding who should raise an infant taken into protective custody after the baby's young, drug-addled parents failed to seek prompt medical attention for her. While this seems to be a typical case at first, Caroline sparks a family conflict when she places the infant with one teen's mother, an evangelical Christian more concerned with hereafter than the here-and-now and whose views are in direct conflict with her daughter's wishes.

While this powerful play in and of itself is a heartbreaking, eye-opening tale of issues involved with family dynamics in social work cases, WTC hosted a talk-back with professional social workers after the show to start personal discussions with our audience on this important and relevant topic. Pamela Llicardi and Jamie Newman, both child protection specialists with the Montana Department of Health and Human Services, facilitated the talk back with the cast and director.

For both shows, nearly all of the audience members (200+ each night) stayed for the talk-back, asking insightful questions of the professionals about foster care, the reality of being a social worker, funding issues, and the challenges that these professionals face.

Pamela and Jamie were able to use specific examples from the play to answer some of these questions, reiterating several times how the actions and the conflicts ran true to their experiences in the challenging world of custody battles. In the end, the two social workers were able to instill with our audience that nothing is clear-cut in many of these cases and often there are no easy answers.

Our audience came away with a much bigger appreciation of the complexities of the foster-care system, the thankless but essential job that social workers do, and the difficulties in trying to make decisions for youth when sometimes there is no clear "right." Many audience members thanked WTC and the professional facilitators for



Whitefish Theatre Company: An outreach performance of "Mary Poppins."

starting this in-depth conversation in such an honest and safe environment. The audience clearly left the theater with more insights to this on-going issue in our society and more empathy towards the people who are working day to day to solve it.

Return on Investment

Carbon County Arts Guild, Red Lodge: The following is excerpted from a letter from Tracy Timmons, executive director of the Red Lodge Area Community Foundation, to the Arts Guild:

The Arts Guild is impactful to Red Lodge, especially to our artist population and our deep sense of cultural space. Significantly, with their four-year participation in the "A Place for Our Arts" steering committee, which provides leadership, support and oversight to the design and redevelopment of the Old Roosevelt School and the process of converting it into an arts and culture center.

As Deborah Sonderman-Klein, long time executive director of the arts guild so eloquently put it at the inaugural "A Place for Our Arts" meeting, when she noted that this marked the first time in 25 years that representatives from all arts organizations were seated at the same table to focus as a sector.

Since then, we identified the building, paid for a re-use study, commissioned a preliminary architectural report, held a design workshop, and purchased the building.

Now, the community is focusing on creating a formal partnership with the Arts Guild to expand their current programming into Old Roosevelt. That move not only expands opportunities for artists and community members, but because the buildings are located on opposite ends of town, it encourages folks shopping on Main Street to travel between both sites, encountering all of the galleries and shops that display art along the way.

The Arts Guild is best situated to provide artists with additional display space and to develop additional educational opportunities for artists to teach and for community members and tourists to learn more about arts at the new center.

The Red Lodge Area Community Foundation is committed to working alongside the Arts Guild to develop additional capacity to provide these needed resources to the community. Red Lodge is on the precipice of becoming the "Best Small Art Town in America" and the Arts Guild is engaged in making this happen.



Carbon County Arts Guild: The annual Labor Day Arts Fair draws visitors to Depot Gallery and park.

MONTANA ARTREPRENEURS

Applying to MAP: Affirmation, support, work and investment

The Montana Artrepreneur Program (MAP) is an art-centered business development program taught by MAP-certified working artists and open to all visual artists. We believe that a sustainable career in the arts is attainable by:

- Advancing one’s proficiency in a chosen medium;
- Understanding and proactively engaging in the arts community;
- Confidently articulating one’s story and purpose as an artist;
- Seeking a well-defined target market for one’s work; and
- Tactically planning for the future.

We believe in strategically finding the market that will support one’s art, rather than changing the art to fit a perceived market. We love to say that the “secret sauce” making this program especially effective includes the following ingredients:

Affirmation and Authenticity: Something special happens when an artist finds a group of people who share common concerns, pursuing art as a credible profession. It’s beautifully challenging for each artist to work within a group of people who “really see” one another’s talent and potential and who will hold each other accountable to both. Artists ask more from one another and will boldly and honestly encourage each other to move beyond mediocrity – it’s not enough to simply be “artsy.”

Support: Because artists are natural problem-solvers and creative engineers, there is no better place than MAP to share ideas. At 400-plus artists and growing, the network is substantial and media-diverse, so our artists can find support for almost any challenge, whether business- or studio-related.

Thanks to the structure of MAP, Montana artists have a support system unavailable to most artists in other states or other art/business courses. Cohorts spread across each region of Montana and are limited to 10 artists

so that each participant has the opportunity to wholly engage in and experience the process, sharing successes and failures in a supportive environment.

Work and Investment: Participating in a MAP group is hard work. We offer a rigorous curriculum and the expectation of energetic participation. Participating in MAP requires a commitment to attend all workshops and to invest in one’s business of art financially. There is a moderate fee of \$350 to offset program costs and an easy application process.

We currently offer six-to-eight opportunities across Montana to join a MAP cohort. Program interest drives cohort-location decisions. For 2018, the sooner we know who’s interested, the better.

If you’re interested in MAP or know someone who is, please apply soon by visiting art.mt.gov/map. Check back with us in the spring for information about the 2018 program and schedule.

What We’re Reading

In this new section, MAP shares ideas from the publications that inform our work. If you’re reading a book or journal article that you think might be of interest to us, please send us a note at map@mt.gov.

Grit – The Power of Passion and Perseverance

By Angela Duckworth (2016)

Psychologist Angela Duckworth believes that passion and persistence – “grit” as she calls it – is more important than talent when it comes to superior accomplishment in all pursuits, including academic, artistic and athletic ones. Her stories include those of West Point cadets’ first days, National Spelling Bee finalists’ study habits, and many historical insights, along with experiments in peak performance.

Breaking her message down to two equations, grit can be illustrated simply as: Talent × Effort = Skill, and Skill × Effort = Achievement. As she puts it, “Effort counts twice,” a concept recognizable also as Malcolm Gladwell’s (*Outliers*) 10,000-hours rule.

Duckworth concludes with insights from her interviews with high achievers such as

JP Morgan’s CEO Jamie Dimon, *The New Yorker*’s cartoon editor Bob Mankoff, and Seattle Seahawks’ coach Pete Carroll.

I most enjoyed learning that grit is gender-neutral, and much more related to self-control and stick-to-it-iveness. Grit not only predicts success more reliably than talent or I.Q., but anyone – man or woman, adult or child – can learn to be gritty.

– Liz Chappie Zoller

Real Artists Don’t Starve – Timeless Strategies for Thriving in the New Creative Age

By Jeff Goins (2017)

In *Real Artists Don’t Starve*, Jeff Goins offers stories and pearls of wisdom that take the reader through a compelling argument against the concept of the starving artist, including an explanation and history, dating back to 1847, of the idea itself.

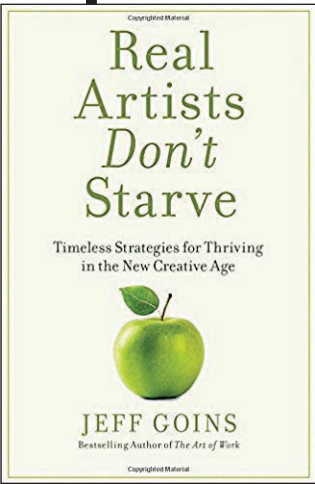
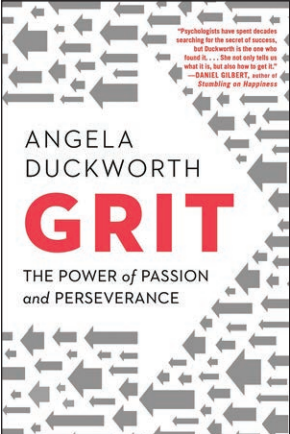
He asserts, “like all myths, it may be a powerful story, one that we can orient our whole lives around. But in the end, it’s still just a story.”

Inviting artists to consider a 12-point re-visioning of rules that govern our thinking about being a Starving Artist and becoming a Thriving Artist, his argument explores three main themes: mindset, market, and money.

One such rule is, “Starving Artists are stubborn about all things. Thriving Artists are stubborn about the right things.” See what he did there?

This book is stuffed with helpful messages expressed in a charming manner. Of particular interest to me, as well, was at the end of the book where he cites 18 pages of chapter-by-chapter explanations of his thinking and relative sources. More and more and more reading and insight to consider! Yay!

– Sheri Jarvis



Strategic Investment Grants

Funding is currently available for grants of up to \$1,000 for nonprofit arts organizations, artists and arts educators. Deadlines are monthly.

For more information see art.mt.gov/orgs/orgs_sig.asp or contact Kristin Han Burgoyne at kburgoyne@mt.gov or 406-444-6449.

Strategic Investment Grant awards FY2017

The Montana Arts Council Strategic Investment Grants provide up to \$1,000 in matching funds to artists, nonprofit 501(c)(3) arts organizations and preschool–grade 12 teachers in Montana for:

- Professional Development: Grants to help build individual art skills and knowledge, arts careers and/or arts businesses.
- Market Expansion: Grants to help increase exposure and improve marketing or promotion, opportunities for exhibition,

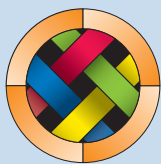
performance and/or sales to a wider or new audience.

- Public Outreach Arts Activities: Grants for ongoing or one-time arts activities by arts organizations and/or artists that are designed to reach a new or expanded audience.
- Challenges and Emergencies: Grants to provide resources for artists or arts organizations experiencing challenges or emergencies that impede their ability to continue their work.

Organization/Individual	Application Title	City	Award
Kelly Bouma	Physical Theatre/Stage Combat Training	Missoula	\$682
Joy French/Bair Bait Dance	iSurgei: A concert of collaborations between Montanan musicians and choreographers	Missoula	\$1,000
Michelle Karcher	Missoula Old Time Social	Missoula	\$1,000
Caroline Krause	Vivaldi’s Four Seasons	Bozeman	\$1,000
Jesse Nevins	Jesse Nevins, Artist in Residency: Petrified Forest National Park	Missoula	\$1,000
Tarn Ream	Lokole to Missoula: Congolese Music and Dance Workshop, Presentation, and Gathering	Missoula	\$1,000
Patti Gregerson/Stone cottage Pottery	National Council on Education for the Ceramic Arts (NCECA) 2017	Marion	\$836
Arts Council of Big Sky	Film Festival Program Development	Big Sky	\$1,000
Dolce Canto	It Takes a Village	Missoula	\$1,000
Jay Schmidt	Installation at the Leedy Voulkos Art Center	Bozeman	\$1,000
Emily Withnall	Sundress Academy for the Arts Writing Residency	Missoula	\$866
Coila Evans	Portrait Society of America’s Art of the Portrait National Portrait & Figurative Artist’s Conference	Roundup	\$800
Lisa Gibson	Denver Arts Festival 2017	Lincoln	\$1,000
Renee Brown	Chroma Crystal	Missoula	\$1,000
Linda Williams	Painting Workshop with Milo Skip Whitcomb	Bozeman	\$1,000
Jerolyn Dirks	Skip Whitcomb Workshop	Belgrade	\$1,000
Bobbe Almer	Plein Air New Mexico with Karen Margulis	Huson	\$1,000
Casey Curtis Designs	Exhibiting at Trade show in Miles City and Jackson Hole	Hamilton	\$1,000
Darla Myers	Advanced Encaustic Instructor Workshop	Bozeman	\$1,000
RatBone Creations	Glass Lost Wax Casting Class	Clyde Park	\$1,000
Lauren Grabelle	Exhibition Opportunities 2017	Bigfork	\$1,000
Morgan Irons	Scottsdale Artist’s School Workshop: Portrait Painting with Joshua LaRock	Bozeman	\$1,000
Pamela Mencher	Montana Playwrights Network State Workshops & Marketing	Clancy	\$1,000
Samantha Jo Bird	Palomino Paintings on the Road	Browning	\$948
Creative Arts Center	Intersections	Eureka	\$935
Amber Blazina Design	Expansion: Fine Art Shows	Belgrade	\$1,000
Art by Christy Lynn Greene	Silk Painting Workshop with Master Silk Painter Karen Sistik	Clinton	\$972
Maria Munro-Schuster	Tom Jenks Writing Workshop	Bozeman	\$1,000
Experimental Theatre Cooperative	Last Chance New Play Fest	Helena	\$720
Katelyn Swanson Art	Heart of the West	Great Falls	\$1,000
Pottery By Kristi/Kristi Brothers	Kristi Brothers	Anaconda	\$1,000
Sanders County Arts Council	Miles Should Not Matter	Plains	\$1,000
Mic Smith	Western Design Conference Booth/Pedestal Fees	Helena	\$1,000

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STATE OF THE



Greetings to our readers from MAC Staff 2017: (left to right) Kristin Han Burgoyne, Jenifer Alger, Monica Grable, Tatiana Gant, Czelsi Kozak, Cinda Holt and Sheri Jarvis.

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Meet MAC’s New Executive Director, Tatiana Gant

Page 1

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State of Montana programs are available to all Montanans. Upon request, an alternative accessible format will be provided. Call 406-444-6449

Fall 2017
October/November/December

Literary Landscapes:
It's book
festival season
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Arts



Fall 2017 ■ Montana - The Land of Creativity

Providing information to all Montanans through funding by the National Endowment for the Arts and the State of Montana



Celebrate Montana Art with MAP!

The Montana Artrepreneur Program (MAP) will host its seventh annual Montana Artists' Gathering Nov. 9-12 at the Radisson Colonial Hotel in Helena.

The event has two parts: the first, professional development workshops for MAP artists aimed at expanding artists' knowledge of relevant topics within the profession of art; and the second, an indoor exhibit and sale called **Celebrate Montana Art**.

The showcase and sale is a high-quality indoor booth show featuring more than 75 artists who have participated in our program. Just in time for holiday sales, artists will be ready to tell their compelling stories – the “why” of what they do – and share their immeasurable talent with shoppers on both Friday and Saturday.

The art show and sale will be open to the public 4-8 p.m. Friday, Nov. 10, and 10 a.m.-5 p.m. Saturday, Nov. 11.

See Celebrate Montana Art, page 2



\$3,000 Artist's Innovation Awards
program open for submissions
Deadline: Midnight, Oct. 5, 2017
Apply online:

<https://mt.slideroom.com/#/Login>

Apply now for Artist's Innovation Award

Applications close Oct. 5 for the Montana Arts Council's \$3,000 Artist's Innovation Award, made possible by funding from the National Endowment for the Arts. The Jessie Wilber and Frances Senska Individual Artist Award is specifically designated for a ceramics artist, and was established by a private gift to the arts council from Stacy Hamm and Sage Walden.

In order to foster environments where the innovation and creativity of artists are valued and celebrated, this program rewards Montana artists who have demonstrated:

- Innovation in their work and artwork
- Originality and dedication in their creative pursuits

- A marked capacity for self-direction

Awards are available for literary, performing and visual arts. Innovation is defined as the act of introducing something new or different to further an artist's vision and practice. Application deadline is Oct. 5, 2017; for details visit art.mt.gov/aia.

Meet MAC's new executive director

By Kristi Niemeyer

Montana has 90,000 more square miles and 11 million fewer people than her former home state of Illinois, notes Tatiana Gant, the new executive director of the Montana Arts Council.

All that room to roam was among the reasons she applied for the job here. In Chicago, “we were very fortunate to have a patch of grass the size of my office,” she says, gesturing around her new digs in Helena.

The move also represents a homecoming for her husband, Bill Gant, who spent part of his childhood in Helena and Clancy, and whose grandparents on both sides are from Montana. Their children, ages 10 and 12, are also bound to benefit from space and easier access to the natural world. “We wanted our children to have an experience that was closer to our own upbringing,” she says.

Gant, who was director of the Illinois Arts Council Agency for the past four years and spent the previous decade developing and directing its arts education programs, was also drawn to MAC's track record.

“Montana has in place programs that are very well thought out and very stable.”

“There's so much evidence of careful development,” she adds. “That doesn't happen overnight.”

She especially credits her predecessor, Arlynn Fishbaugh, who retired last fall after 24 years at the helm, with building a solid foundation and a forward-thinking agency. “I have a lot of admiration for what's happened at the arts council. Arni really brought it to a national level.”

She also praises the staff she inherited. “I feel so lucky with this team, their level of dedication. I'm impressed with how well they know the state and how well they know the arts.”



MAC Executive Director Tatiana Gant
(Photo by Julie Mueller)

Her first introduction to MAC's programs came in early August, just days after her arrival. She traveled to Salish Kootenai College in Pablo, on the Flathead Indian Reservation, for the annual Summer Institute of Montana

Teacher Leaders in the Arts, and watched as artist and MAC member Corky Clairmont led participants in a printmaking experience at his studio.

“Right off the bat, seeing a board member like Corky involved with teachers, walking us through his process, and seeing a handful of teachers pull prints, was an amazing introduction.”

Art as another language

Gant grew up in Manitou Springs, CO, and credits her mother and her high school art teacher with fostering her interest in the arts.

“My mother was of a culture and generation where you learn to make yourself useful,” she recalls. From crochet and embroidery to other crafts, “creativity was a big part of my home life. We didn't have a lot, but we had some really beautiful things.”

Her art teacher encouraged her to consider both art and teaching as a career. “He taught me that you can say something with what you're doing. It's another language.”

She earned her bachelor's degree at nearby Adams State College in Alamosa, delving into ceramics, drawing, metals, printmaking, painting, photography, and sculpture.

Her next stop was Chicago. “I'd always wanted to go to a big city,” she says. “I knew no one, and didn't have an apartment. But it felt perfectly fine.”

See New MAC Director, page 2

Crafting the guitar's soul: The life of Daniel Roberts

By Brian D'Ambrosio
Guest Contributor

The aroma drifts from the raw interior surface of the timbers. The sensation of strings simultaneously stretched tight and lithe against fingertips. The harmonious jingle of tones accompanying each other, affirming each other's attribute.

Without question, a guitar made by Daniel Roberts is a multi-sensory piece of artwork. It is an instrument made with a top, back and sides of solid wood intended to produce the most complex sound and to continually improve with age. It is the manifestation of precision and intent, from the heedful selection of the timber, to the drying and evaporation of its dampness, to the mindfulness of its abilities, limitations, and possibilities, and even its appropriate storage.

“The target is to have six percent moisture in the



Montana's Circle of American Masters inductee
Daniel Roberts (Photo by Meagan Thompson)

wood, and then to let it stabilize,” said Roberts, the latest addition to Montana's Circle of American Masters. “I keep the relative humidity upstairs (in my shop) at 45 to 47 percent. Wood moves when you add or take moisture away, and if you shrink it, the wood will remove the radius, and the top will drop and flatten out. Wood – whether Romanian spruce, Northern Italian, German, or Swiss spruce – has different characteristics ... Wood has memory in terms of form and of how it moves geometrically, and how it vibrates.”

Thus begins a nuanced conversation with Roberts inside his Belgrade studio, an

exploration of his remarkably wide range of guitar-building knowledge and reflecting the variety of concerns and aesthetic visions that have shaped his artistry over the past three decades.

See Daniel Roberts, page 7



2

Sign up for MAC's eNews

Between the quarterly issues of the *State of the Arts*, our staff publishes four separate e-newsletters with opportunities and information:

- Artists' eNews
- Arts Educators' eNews
- Arts Organizations' eNews
- Public Artists' eNews

If you'd like to sign-up for one or more of these, please offer us your contact information and what you'd like to receive at: art.mt.gov/enews or send us an email at: mac@mt.gov.

New MAC director: "Helping people get ahead"

(Continued from page 1)

She focused on painting at the School of the Art Institute of Chicago, earning her bachelor of fine arts. "My intention was to go to grad school," she adds. "So far I haven't made it."

Instead, she continued her studio practice, founded a community clay school, worked in a jewelry shop, helped run a local nonprofit arts organization, and taught a weekly art class at a senior center.

"Chicago is a mecca for a lot of creative people. Living there pushed my artistic practice in a lot of ways."

When she began working for the Illinois Arts Council Agency, "I thought I'd be there a couple of years. Pretty soon it was 15."

She discovered along the way, "civil service just suits me. It frustrates me, but it suits me."

Lessons from Illinois

Especially frustrating during her last two years was a budget impasse in Illinois that decimated spending on state programs. When she joined the arts agency in 2002, the budget was around \$22 million and the staff numbered close to 30; last year, it was less than \$1 million, and the staff numbered nine.

That dramatic shift affected the arts community. Grants for individual artists were wiped out and artists left the state because of dwindling resources; performing arts organizations, especially those offering educational programming, withered; programs were suspended. Artists no longer taught in the schools, and the agency staff was no longer able to interact with peers across the nation.

"It was painful to watch that erosion and know there was nothing I could do about it," says Gant.

Still, there were constructive lessons gleaned from those two years. "We thought we needed a lot of money and a lot of people to make an impact," she says. "I'm very proud of what was done with limited resources."

The arts agency "learned to be more agile, to listen carefully, to rely on our network of partners. We learned that it's possible to do a lot without very much."

The Montana Arts Council, with seven employees and a budget of \$1.8 million, "is doing a great job with what's here," she adds.



Montana Arts Council member Corky Clairmont demonstrates a printing process to members of this year's Montana Teacher Leaders in the Arts cohort at his studio. Among those watching (immediately to Corky's right) are new Executive Director Tatiana Gant and Business Development Specialist Cinda Holt. (Photo by Monica Grable)

Programs that make a difference

When she arrived at the Montana Arts Council July 31, Gant was greeted with a policy book and procedural manual, detailing her responsibilities, and a staff imbued with institutional memory.

She also found solid, innovative programs in place "that really address the core."

Among the programs that are especially impressive to the new director:

- **The Montana Artrepreneur Program (MAP)**, which offers art-centered business-development training. "Selling work is a whole other skill set for artists," she says. "MAP is the next bridge to help them make it a life."

- **Montana Teacher Leaders in the Arts**, a partnership with the Office of Public Instruction that provides a unique teacher-to-teacher model of support for arts educators. "These are people from many different settings, who already made the commitment to be educators, finding this common thread and inspiring each other."

- **Public Value Partnerships**, the granting program for organizations across the state that champions the benefit of state and federal funding in the arts. "What Montana does (with its reporting process) helps grantees articulate in their own words the value of the program instead of jumping through more hoops."

- **Artist's Innovation Awards**, a program that awards grants of \$3,000 every other year to up to eight individual artists with a demonstrable track record of innovation. "You can't have a society of culture if you don't support new artwork."

In short, she's inherited a vibrant, active agency. "I don't think it needs more programs," says Gant. "The opportunities are in how we address the players."

Communication and outreach

As an artist, teacher and administrator, Gant sees the arts everywhere – in healthcare, education, economic development and elder care – but worries about people "losing confidence in their ability to create."

Almost everyone has some creative spark – whether they recognize it as such. Everything from cooking to carving a duck decoy qualifies. "What is it in your life that you value as an artform?"

In arts advocacy, she believes there are three groups of people: the choir, who already support the arts; those who don't see the value of the arts or taxpayer support for the arts;

and those in the middle.

"The arts are guilty of talking to the choir," says Gant. "We still have to talk to people who don't agree with us, and work on people in the middle."

Communication can be challenging, especially in an era when "we're not talking as much and we're not listening to each other," she says.

But the arts, she adds, can "be very useful" as a tool. "Artists can reflect society in a different way than media."

In addition to supporting her staff, Gant sees communication and outreach as an important part of her role as executive director.

"Not being from Montana, I know I have a steep learning curve."

One way she's addressing that is by connecting with arts council members, and asking them for insights "so I can really understand how the regions are different."

She also plans to reach out to arts venues and organizations across the state. Unlike Illinois, where Chicago overshadowed the rest of the state, Montana feels more balanced to her with its mix of urban areas and small towns. "It's a change of scale. I like being able to think about rural areas in a way that's equalizing."

She also looks forward to working with the state's tribal governments (Illinois has none), as well as partners at the state and federal level. "I'm getting out there, and people are reaching out to me."

At every turn, she encounters evidence of MAC's innovation. "It's this kind of thinking that makes me proud to be a state worker," she says. "It's not a hand out – it helps people get ahead."



"Faces of Joy" from last year's Celebrate Montana Art Show and Sale.

Celebrate Montana Art (from page 1)

The gathering, Nov. 10-13, is open only to MAP artists, who come together from around the state to reconnect with old friends, meet new ones, inspire one another, and urge each other to lean into the power of exchange. Topics for this year's professional development

include Public Speaking, Your Relationship to Money, Negotiating Commission Work, The Art of Productivity, and much, much, more ... As I always love to say, "It's an Infopalooza of valuable learning!"

Learn more about applying for the MAP program on page 19.

STATE OF THE ARTS

State of the Arts is published four times a year by the Montana Arts Council and produced by *Lively Times*.

State of the Arts welcomes submissions of photographs, press releases and newsworthy information from individual artists and arts organizations.

Please check with the Montana Arts Council for reprint permission.

Next Deadline: The deadline for submissions is Dec. 3 for the Winter issue (January-March). Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; phone 406-444-6430, fax 406-444-6548 or email mac@mt.gov.

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CONGRATS TO ...

The **C.M. Russell Museum in Great Falls**, which received a \$40,000 grant from the National Endowment for the Humanities (NEH). The funding is a significant step in the preservation and interpretation of the Russell House and Studio, a National Historic Landmark, which is key to understanding the complete story of the partnership between Charles and Nancy Russell and the roots of Western art. The museum received one of only 12 grants designated for public humanities projects that support interpretations of historic places to bring ideas and insights to general audiences.

"We are very thankful for the generous recognition of the NEH, which advances our work to share both Charlie's and Nancy's stories in the very place where they made history together," said Executive Director Tom Figarelle. "The diverse support of the Russells is impressive, and it has been enhanced by the inspiring dedication of staff, donors, patrons and state officials." Built over a century ago, the Russell House and Studio are in the midst of major conservation work expected to be completed by the end of 2018. "Charlie Russell's house and studio provides folks with the opportunity to travel back in time and stand in the shoes of one of the most influential Montanans and to understand what made our great state what it is today," said Sen. Jon Tester. "This grant will help educate the next generation of Montanans about the lives of Charlie and Nancy, strengthen the mission of the Charlie Russell Museum, and help attract even more visitors to Great Falls from across the globe."

Rocky Mountain Ballet Theatre

students, who made it to the finals of the Opus Ballet sponsored Dance Firenze, a prestigious international competition in Florence, Italy.

Maddie Sager

won twice in the Junior Classical category, taking home both a second and a third prize for "Indian Paintbrush," choreographed by **Jenifer Kerber**, and "Etude," choreographed by **Charlene Carey**. **Ruby Jenni** won second place in the Contemporary Solo Junior Category for "Wax Wing," a dance choreographed by **Katherine Wildberger** of Vasser College who is now bringing her talent and experience to RMBT. Among the finalists who performed with the RMBT troop was **Natalie Dial**, an RMBT alumnus who is about to begin a Ph.D. program in London. Her "Buffalo Thunder," choreographed by Kerber, was a great success. **Callie Street, Lucy Sirrs, Molly Rowe, Kayleigh Bestington, and Ellie Jenni** all performed their unique, Montana-themed choreography. Bestington also choreographed a piece called "Listen to Me," a trio in the contemporary category, that was danced by Ruby and Ellie Jenni and Molly Rowe. Dancers from the Missoula-based troupe also delivered a command performance at Robert Mundell's villa in Tuscany. A Nobel Prize-winner and father of the euro, Dr. Mundell hosts economic conferences attended by world leaders and luminaries.

Eric Hyypa, director and general manager of MontanaPBS based at Montana State University, who has been selected as the president of the National Educational Telecommunications Association. Hyypa begins his duties Nov. 1 at NETA headquarters in Columbia, SC. "Eric is extremely well-respected among PBS station leaders and the national leadership," said Tom Rieland, chair of NETA's board of directors and president/CEO of WOSU Public Media.

"I'm confident his energy and focus on NETA's strategic goals, which he helped frame, will greatly enhance the value of NETA to stations across the country." Hyypa, a Montana native and graduate of MSU, said he was honored to be asked to work on a national public media platform. "I am passionate about NETA's role in supporting stations and committed to our education mission." Hyypa began his career as the station's computer system administrator in 1995. In 2003, he was named the station's information technology manager, and he became director and general manager of KUSM/MontanaPBS in January 2008. During his tenure, MontanaPBS grew from a single station to a statewide network of six stations, more than 20 translators and a satellite delivery service that reaches the smallest communities in the state. As general manager, Hyypa oversaw the launch of a major and planned giving program, increased coverage of local news and public affairs and placed a stronger emphasis on education. He currently serves on the Public Broadcasting Service board of directors and Montana Broadcasters Association board. **Aaron Pruitt**, associate



Charlie Russell in his studio (Photo courtesy of C.M. Russell Museum)

general manager and director of content for MontanaPBS, has been named interim director and general manager.

Bozeman author **Keith McCafferty**, whose novel *Crazy Mountain Kiss* won the 2016 Spur Award for Best Western Contemporary Novel. The award is given out by Western Writers of America, a group founded in 1953 to honor and promote writing about the American West. Previous winners include Larry McMurtry and Tony Hillerman. Additionally, *Crazy Mountain Kiss* is a finalist for the High Plains Book Award in Fiction, which recognizes novels that examine life in the Rocky Mountain West, and is a finalist for the Nero Award, which celebrates literary excellence in the mystery genre.

Trish Stevenson, whose pastel painting of a bronc rider, "Gettin' Sideways," took the top honor at the 18th annual Stampede Western Invitational Art Show, which is held in conjunction with the Greeley Independence Stampede in Colorado every summer. Next year, her winning image will be used on posters and in marketing of the 2018 show. "Gettin' Sideways" will now be part of the Stampede's permanent collection. Stevenson, who lives in Savage, has been a professional western artist for many years, participating in exhibits in Montana and throughout the country. "I am surrounded by my inspiration, living in the ranching country of eastern Montana with horses, cattle, cowgirls and cowboys," she says. Her pastels and oil paintings have been exhibited in many national shows and galleries, and online at www.trishstevenson.com.



"Gettin' Sideways" by Trish Stevenson

Montana artist **Sandra Dal Poggetto**, whose work was featured in a two-page article in the latest issue of Western Art and Architecture. Titled "Illuminations: Ones to Watch," Bozeman writer **Michele Corriel's** story begins, "Abstract artist Sandra Dal Poggetto's work speaks of the land in a visual language that includes game-bird feathers, deer hides, and oil pigments made from plants, soil and bone. She composes a narrative of the landscape – of being surrounded by sky, grass and wind, and the awareness of being human in the world. Her colors reveal sounds, her marks tell us where she's been, and in so doing she allows us to walk away with a taste of wildness." Read the entire piece at www.westernartandarchitecture.com.

Livingston artist **John Banovich**, who presented an original oil painting, "Clean Water," at the 30th annual Western Visions, presented by the National Museum of Wildlife Art. The signature event of the Jackson Hole Fall Arts Festival, held Sept. 15, attracts top contemporary wildlife artists and collectors from around the world to the National Museum of Wildlife Art in Jackson Hole, WY.

Julie Jeppsen from Victor, who was among five artists who received awards during the Hockaday Museum of Art's sale and exhibition, "A Timeless Legacy – Women Artists of Glacier National Park." Jeppsen received the Van Kirke Nelson Hockaday Purchase Award for "Band of Brothers." Her painting depicting regal bighorn sheep standing cliffside in Glacier was chosen by a jury and acquired for the Kalispell museum's Permanent Collection. The exhibit, which closed Sept. 23, showcased the nationally recognized talents of 28 artists.

Columbia Falls artist **Allen Jimmerson**, whose painting "Swift Running Creek" won first place in the acrylic division at the Western Heritage Art show in Great Falls, for the fourth time. His studio and gallery are located at Snappy's in Kalispell and his work is represented by Sunti World of Art Gallery in Whitefish.

Longtime Bozeman potter **Carl Sheehan**, who was one of the many individuals profiled in *People of Yellowstone*. The new book by Steve Horan and Ruth Crocker features profiles and photos of the many people who have helped make visiting Yellowstone a memorable experience. Sheehan was a resident artist at Old Faithful Lodge where he produced, fired and sold pottery for 27 summers beginning in 1980. Since 2007, he's continued to show his work at the lodge and park hotels, and still spends a week each summer month as a visiting artist, demonstrating his work in the lobby of Old Faithful Inn. Sheehan resides near Bozeman where he works and maintains his business, Fire Hole Pottery Studio and Gallery.

Artist **Leith DeWeese**, a retired art educator in Saint Marie, who received Best of Show for her painting "Gourds" at the inaugural juried watercolor show at the James Memorial Art Gallery in Williston, ND. The show was on display Aug. 3-30, and a print of the painting is featured at Wheatgrass Arts & Gallery in Glasgow.



3

Send us your good news

Artists, writers, musicians, arts educators and arts administrators: Please let us know about major awards and accomplishments, especially beyond the borders of Montana.

Send your good news to Congrats, c/o *Lively Times*, 33651 Eagle Pass Trail, Charlo, MT 59824; or email kristi@livelytimes.com.

If you include a digital photo, please make sure it's at least 200 lines per inch (lpi or dpi) and a file size of over 500kb.



"Swift Running Creek" by Allen Jimmerson

Congrats compiled by Kristi Niemeyer for State of the Arts



4

Montana Playwrights Network hosts conference

The first Montana Playwrights Conference, scheduled for Nov. 2-3 at Helena College is offered through a partnership among the Montana Playwrights Network (MPN), the Helena College Foundation, Helena College's Continuing Education department, and the Theatre Arts program at Helena High School.

The keynote speaker, playwright James Still, has produced his work around the world. His plays have been nominated four times for the Pulitzer Prize, and three of his plays received the Distinguished Play Award from the American Alliance for Theatre and Education. Still is the resident playwright at Indiana Repertory Theatre, and an artistic affiliate at American Blues Theatre in Chicago.

Associate keynote presenter Dr. Xan Johnson shares research focusing on the relationship between child drama and social cognitive neuroscience.

Presenters Mike Jetty, Greg Owens, Jud Harmon, Tony Mannen, Robert Holter, Janice Jamruszka-Wilson, and Pamela Mencher offer workshops on an array of topics.

The two-day gathering also includes a special evening performance of Montana Tales, featuring original stories, poetry, monologues, short plays, and other works.

For details, visit www.MontanaPlaywrights.org.

TRANSITIONS

Welcome to **Chris Riccardo**, who was recently hired as executive director of the Holter Museum of Art in Helena, after serving as its interim director for the past two years. "We have worked extremely hard over the past few years to make our organization better, and I look forward to leading the Holter into the future." Riccardo received his BFA from Boston University in 1990 and served as the sculpture department chair and foundry director at the Armory Art Center in Florida from 1998-2014. He relocated to Montana in 2014 to assist in the build-out of Studio 740, located in the Great Northern Town Center. In fall of 2016, he accepted a long-term fellowship position at the Archie Bray Foundation, which wraps up this October. He first encountered the Holter during a 2012 summer residency at the Bray. "I remember coming to see an exhibition ... and thinking what an incredible museum in this small western Montana town. I was impressed with the quality of exhibitions and the educational programming." His ceramic sculptures are on display through Oct. 14 in "CeramATTACK II," a group invitational exhibit at the Duane Reed Gallery in St. Louis.



Chris Riccardo (Photo by Thom Bridge/Helena Independent Record)

So long to the print edition of *Lively Times*, Montana's arts and entertainment monthly, which published its 292nd and final issue in August. "We'll miss her and hope you will too," wrote co-publisher and editor Kristi Niemeyer. "But don't worry – you can still find a whole lotta lively online." She attributed the closure to declining ad revenues and increasing costs — "a lethal combination for a small, independent publication like ours." Niemeyer and business partner Sue Bearse established Lively Times in 1993 near Charlo, a miniature town on the Flathead Reservation. They aimed to create "an arts and entertainment monthly that would knit our vast state together." Although *LT* has vanished from newsstands, "every drop of information in it appears online" at livelytimes.com. The website was revamped two years ago, and lives on "due to online readers and advertisers; our longtime friends at the Montana Arts Council, who hire us to produce their quarterly, *State of the Arts*, and subscribe to our arts calendar; and the Montana Office of Tourism, which also uses our events feed for its arts and cultural calendar." When he heard the news, Brad Robinson, director of operations at the Archie Bray Foundation in Helena, wrote: "I am deeply sorry to hear that (as they claimed in 'Ghostbusters' so long ago) 'print is dead.' I have long loved the *Lively Times* and will, indeed, continue to follow it online. You have done the arts and small businesses in Montana (and more) a great service and you will be missed."

So long and best wishes to **Barbara Theroux**, who retired after 45 years in the book-selling business. Theroux was hired in 1972 to work at the Washington State University bookstore in Pullman, WA, and then went to work at The Bookstore at the University of Montana in 1979. Seven years later, in 1986, she opened Fact & Fiction in downtown Missoula – a bookstore known across the Northwest for promoting and celebrating authors. When Fact & Fiction was purchased by the UM bookstore in 2007, she continued to work as an employee. She also served two stints with the American Bookseller Association. As a retiree, she's putting her literary appreciation to work in a blog, Book Bound with Barbara.

Way to go **Glacier Symphony**, which launched its 35th concert season Sept. 15-16 with a gala, an improved financial outlook and a streamlined name and logo. This past April the symphony opted to shorten the organization's name to just Glacier Symphony to indicate the parent company, while referencing the orchestra or chorale in specific performances. A new logo helps the brand become easily recognizable. In addition, positive year-end financial results for the fiscal year ending June 30 reversed several years of budget deficits. A successful fundraising campaign last spring brought increased revenue and a positive budget surplus. The symphony has also grown its endowment funds to provide long-term financial stability.

CONDOLENCES TO ...

The family and friends of **Dr. Lynette Kay Chandler**. An enrolled member of the Aaniiin (Gros Ventre Nation), she began her journey to the Sand Hills on Aug. 13; she was 41. Lynette answered to the ceremonial name, Bitathaa (Dancing Woman), because of her love and abilities in jingle dress dancing category of powwow. She was born on Nov. 7, 1975, to Wayne and Colleen Long Fox Stein in Helena. She attended schools at Fort Yates, ND, Pullman, WA, and Bozeman before graduating from Butte High School in 1994. Inspired by her father's education, Lynette acquired a bachelor's in English literature in 2000, a master's in Native American Studies in 2003, both from Montana State University-Bozeman. In 2010 she attained her doctorate in educational leadership from the University of Montana. In 2003, Dr. Chandler founded the White Clay Language School to revitalize the Aaniiih Language, thus, changing the course of Aaniiih History. Well known throughout the country and internationally through her American Indian language efforts, she received many honors, including: Unsung Hero Award in 2011, Montana Indian Educator of the Year in 2012, and from The University of Montana, the Educational Leadership Excellence Award in 2013. The Ft. Belknap Indian Community also recognized her achievements by declaring May 7, 2012, Dr. Lynette Chandler Day. While in Bozeman she met and married the love of her life, Dr. Sean Chandler, on Aug. 16, 1996.

They welcomed and raised two lovely daughters, Wozek in 1997 and Serena in 2003. The Chandlers were also part of the first graduates of the Native American Studies master's degree program in 2003. They moved from Bozeman to Harlem in 2001 to help in the education of their people at Aaniiih Nakoda College on the Fort Belknap Indian Reservation. At the time of her death, Lynette was about to welcome a new cohort of first graders to her White Clay Language School. She had many hobbies including stick game, beading, sewing, riding horses and Indian dancing. She loved spending time with her children, nephews and nieces, going to rodeos and Indian dances and football games. Her husband is a member of the Montana Arts Council.

– Excerpted from the *Great Falls Tribune*, Aug. 17

The friends and family of Montana author **Perry James Moore III** (called "Jim" throughout his life). He passed away in Bozeman on May 19, 2017, at age 89. Moore spent his retirement years writing fiction, including one volume of short stories and five novels, all published by Janet Muirhead Hill. His novels were *Ride the Jawbone* (2011), *Election Day* (2012), *The Body on the Floor of the Rotunda* (2013), *The Jenny* (2015), and *8 Seconds* (2017), which was reviewed in Summer 2017 *State of the Arts*. His collection of short stories, *The Whole Nine Yarns*, came out in 2014. Moore was born onto a ranch south of Two Dot, finished elementary school at the town's two-room schoolhouse and graduated from Harlowton High School in 1945. He served in the Navy at the end of World War II and was discharged in July 1946, returning to Montana to finish his undergraduate degree at Montana State College in Agricultural Economics. While at Montana State, he was a member of the original college rodeo team. It was through rodeoing that he met Kathryn Nash, a barrel rider; they were married in 1954. After graduation Moore returned to the ranch, assuming full management when his father died. He enrolled in a correspondence course in law, passed the Montana Bar Exam and was admitted to the practice of law in 1967. He was elected to the Montana State Senate the same week. Moore served three sessions in the Senate and was selected Republican Minority Leader for his last two. In 1975, he opened a law practice in Bozeman and continued to manage the ranch. He retired from the practice of law in 1997 – and started writing.



Jim Moore

The family and friends of **June Signe Syvrud**. The 79-year-old retired music teacher and choir director died Aug. 12 at her home in Polson. She was born in Bismarck, ND, graduated from high school there, and attended Concordia College in Moorhead, MN. At an early age music became an integral part of her life. In high school she played in the band, sang in the choir and served as its student director. As a teenager she was a guest soloist in a professional dance band. She and her husband eventually moved to Polson in 1973 where she taught music in the Polson School system for about 20 years. She sang in musicals with the Port Polson Players and played many leading roles. She also directed several church choirs since 1962 and was choir director at Polson Community Church at the time of her death.

The friends and family of **Simone (Nancy) Ellis**. She died of a hemorrhagic brain stroke on July 18 at St. Patrick Hospital in Missoula. She was born in 1952 in Jackson Hole and attended high school in Montrose, CO, where she became an early thespian, avid reader and realized she wanted to be a writer. She was drawn to the counterculture of the 1960s and fell in with the beat poets and early American Buddhist community in Boulder, where she attended the first classes at Naropa University. While there, she taught writing classes and edited *Bombay Gin*, the literary journal of Naropa's Jack Kerouac School of Disembodied Poetics. Ellis moved to San Francisco in 1979, where she studied film at The San Francisco Art Institute, and worked on a book of interviews she did with prostitutes called *In the Vernacular*. In the early 1980s, her collection of poetry titled *Rosy Belligerents* was published under the pen name Simone O by Poltroon Press. Ellis taught poetry in the schools in remote native communities in British Columbia, and returned to the U.S. to take a job as head art critic for *Pasatiempo*, the arts publication of *The Santa Fe New Mexican* newspaper. Her book, *Santa Fe Art*, is still considered to be one of the best surveys of southwest art in the 1990s. Ellis later moved to Missoula, where she was president of MCAT (Missoula Public Access TV); she wrote for the *Missoulian* and *Missoula Independent* as a freelance journalist, again covering environmental concerns and the arts.

– Excerpted from the *Missoulian*, July 25

The friends and family of **Rhea Louise Bretthauer Blanchard Manlove**. The longtime secretary of the University of Montana art department died July 30 at age 85. She was born in Whitefish on July 23, 1932, attended public schools there and graduated in 1950. She was always at home in an academic setting, working first in the psychology department and then the art department at the University of Montana. She loved the campus, working with the students and especially being a part of the arts community. UM art historian Rafael Chacon, who offered the eulogy at her memorial service, praised her this way: "She was a perfectionist, a true professional, a reservoir of knowledge, and a master diplomat at the university."

Composer David Maslanka: Musical and spiritual depth

By Cory Walsh
Reprinted with permission
from the *Missoulian*, Aug. 8

David Maslanka, a Missoula-based composer whose work was performed and revered around the world, died Aug. 7 at his home in Missoula from colon cancer. His wife, Alison Matthews, died only a month earlier on July 3 from kidney failure.

The prolific 73-year-old composer wrote more than 150 pieces in his lifetime, including nine symphonies (he was at work on his 10th) and a Requiem Mass, in addition to chamber music and smaller ensemble pieces and solo works.

"In the wind ensemble world, he is definitely one of the leading composers worldwide," said Tom Cook, retired chair of the music department at the University of Montana.

Cook, a friend of 35 years who conducted Maslanka's music for the UM band, said it possessed an "intellectual and musical and spiritual depth. His music was original, but at the same time drew upon previous compositional styles."

As he described it, Maslanka would begin his day playing and studying Bach and use it to "leap off into new sounds and new directions in his music." That music was included on more than 50 albums, many of which were dedicated solely to his work.

Over the past quarter-century, Maslanka reached that stature from here in Missoula, an unlikely home-base for a Massachusetts native and Oberlin College Conservatory graduate.

His daughter, Kathryn Maslanka, recalled how her father had just received a tenured teaching position in New York and was faced with a choice: whether he wanted to teach full-time or compose full-time. Although he was relatively unknown at the time, he and his wife decided to take the risk.

They wanted to move to the Pacific Northwest, and took a road trip through Washington, Idaho, Montana and Wyoming to find a new home. They liked Missoula. They rented a house and a U-Haul and, in 1991, brought their three children, Kathryn, Matthew and

Stephen out West.

"It's an enormous leap of faith. It worked out," she said.

Maslanka will be remembered as one of the finest composers of his generation, said Fern Glass Boyd, the artistic director of the String Orchestra of the Rockies. She said Missoula was "very, very lucky to have him in our midst," although he lived somewhat anonymously outside of the music community.

Locally, the String Orchestra of the Rockies, a professional ensemble, commissioned a piece from him in the 1990s and premiered it here. The UM Wind Ensemble and Hellgate High School Band also have performed his works. Beyond Montana's borders, he was invited to places like Portugal and Japan, where he was provided with drivers, and where fans solicited autographs.

Notably, Maslanka didn't support his personal works by taking an academic position or writing commercial music. His compositions were in such high demand in the concert world that "he was able to exist on commissions, and there's very, very few people who can do that," Boyd said.

"He didn't want to lose his soul, as he put it," Kathryn said. "He never touched a film score or wrote a jingle or anything like that."

She said her parents had "absolute faith that this was going to be the right way to go."

Alison Matthews worked as a financial planner for the first few years they lived in Missoula, and then was able to shift to applying that monetary acumen to managing the Maslanka household. "It was her brains and his creativity that made it work," Kathryn said. They bought a house after a year in Missoula and lived there ever since.



Composer David Maslanka (Photo courtesy of suerissberger.com)

The property afforded Maslanka a studio where he could write every day. He was fond of taking walks in the morning. He followed the mindfulness teachings of Thich Nhat Hanh, and viewed walking as a form of meditation that could aid his composition if he was stuck.

Kathryn said he was a spiritual person, but not in a dogmatic way. She said he was quiet and thoughtful, with a "very quick mind and a very dry sense of humor,"

particularly with wordplay and puns.

Beyond his musical passions, he liked taking the dog for walks up Blue Mountain. They kept horses at their house, too. When he couldn't write, he would fill sketchbooks with chalk and oil pastels. They were drawings of "ideas or feelings while he was trying to get the music to come out," she said.

Instead of notepaper, she recalls that he would take 8 1/2-by-11-inch paper, usually with score scribbles on one side, and rip that into quarters to take notes on, "all these little ideas and musical notes and bits, and all those little bits turned into symphonies."

On his website, there's an email exchange with a 12th-grade student who asked him about inspiration.

He replied, "All of experience is the filter through which the impulse to compose makes its way. That impulse comes from a place well beyond my conscious mind. I think of it as universal mind. This is not something apart from us but the very core of who we are. I am moved to compose when people ask me for music. It is my work to find the flow from universal mind that meets the need of the people asking for music. I guess that that can be called inspiration."



5

Bozeman-area Artists open Studios for October tour

Twenty-two artists from Bozeman and Gallatin County will open their studios to the public for the 2017 Bozeman Open Studios Tour, 10 a.m.-4 p.m. Oct. 21-22.

The tour is free to the public, maps are available from the participating artists as well as on the website bozemanopenstudios.weebly.com.

Art forms include pottery, jewelry, weaving, kiln and fired glass, oil, acrylic, watercolor and encaustic painting. Most artists will provide refreshments and some will have an educational or hands-on activity related to the artists' medium and work. Participants will have works available for purchase.

The tour aims to educate the community about the value of contemporary art in Bozeman and Gallatin County and to increase awareness of local artists in the area. The tour offers the public a chance to see various artists working spaces and styles and meet the artists in their studios.

Follow the Studio Tour on Facebook @ [BozemanOpenStudios](https://www.facebook.com/BozemanOpenStudios) and [Instagrambozemanopenstudios](https://www.instagram.com/bozemanopenstudios).

Thespian Gerry Roe: Indefatigable energy, grace and humor

By Jaci Webb
Reprinted with permission
from the *Billings Gazette*, Sept. 5

Gerry Roe, a stalwart of the local theater scene for more than three decades, died Sunday, Sept. 3, in Billings.

Roe, who was 73, is remembered by students and actors as a supportive director who was able to find people's strengths and nurture their talent. He died in hospice care at Billings Clinic after dealing with health issues for a few months.

Jayne Green, who took over Rocky Mountain College's Theater Department after Roe's retirement in 2015, said Roe helped him find his path in life.

"Something clicked toward the end of my sophomore year. Looking back, a large part of that was being around and seeing Gerry's passion," Green said. "He loved what he did."

Lyn DeBree Al was in Roe's first acting class at Rocky in 1987, and the two forged such a strong friendship that Al asked Roe to walk her down the aisle when she got married in 2008.

"I remember one of the first rehearsals I had with Gerry on his first play at Rocky, 'Harvey.' It was awful, but we tried," Al said. "He stood up and said, 'That's a glorious failure. If you fail without trying, we can't do anything to make it better. But if you fail trying, we've got something to work with.'"

Dee Cates became his stage manager in 2013 when Roe directed "Les Misérables" at Billings Studio Theatre.

"Gerry wasn't a tall person, but his personality was humongous," Cates said. "If he saw that somebody was left out and wasn't getting

the attention they needed, Gerry made sure they got the attention they deserved."

Roe taught at Rocky from 1987 to 2015. Rocky Academic Vice President Stephen Germic said in a note to staff on Tuesday that Roe directed productions from every imaginable period and genre.

"The many of us who worked directly with

graduated from high school in 1962. He wrote a song that was performed by his classmates at their graduation. His first real stage role was playing Og in the political satire "Finian's Rainbow," and there was a hiccup.

"In one scene, they would pull off parts of my clothing," Roe said in 2015. "The pants were supposed to pull off and I had another pair underneath, but somehow they got stuck together and everything but my underwear came off."

Roe said the spelling of his first name was a typo at the hospital when he was born. His mother liked it and kept it, but his family called him by his middle name, Ben or Benny.

Susan Sommerfeld, a Billings actress and director, has known Roe since 1973. In the 1990s, Roe cast Sommerfeld as Adelaide in her first-ever show at BST, "Guys and Dolls," performing with Wally Kurth in the leading role.

"What a career he had," Sommerfeld said.

A highlight of the many shows Roe directed at Billings Studio Theatre was "Les Misérables." It was the biggest undertaking ever at BST and it packed the theater every night during its four-week run. It also brought one important audience member to the theater, Roe said in 2015.

"My sister had never seen a show I directed, and she's close to 80 now," Roe said in 2015. "She came to see that show. At the end of the performance, I went out to talk with her and she started crying. She said, 'Benny, I never knew.'"



Gerry Roe: "His personality was humongous." (Photo by Andrea Wright/Billings Gazette)

him on these productions knew his indefatigable energy, and everyone who met him experienced the privileges of his grace and good humor."

One of Roe's greatest moments was winning the Rocky Mountain Theater Association's first place award for Rocky's production of "Almost, Maine." The success of that show allowed Roe to coax the playwright, Tony Award winner John Ciarani, to Billings in 2014 to work with Roe's students on "Love/Sick."

Roe grew up in Pocatello, Idaho, and



6

Artists in Schools and Communities Registry

The Montana Arts Council's Artists in Schools and Communities Registry lists professional teaching artists at work across Montana, and provides a resource to find an artist that matches the needs of groups of learners. The registry includes teaching artists in Visual Arts, Performing Arts and Literary Arts available to provide arts learning opportunities for youth or life-long learners.

Tips for the Registry

- Contact the teaching artists directly to begin a conversation with them about their specific programming, schedule availability and fees.
 - Do your homework! MAC's Registry is a helpful resource, but schools and community organizations are encouraged to get to know the artist through email and phone conversations before engaging a teaching artist.
 - Fees for services with these professional artists should be negotiated and put in writing before they arrive.
 - MAC offers grant funding to bring AISC Registry artists, and other Montana teaching artists or organizations, to schools or communities.
- Contact Monica Grable, Arts Education Director, at 406-444-6522 or monica.grable@mt.gov.

ARTS EDUCATION

Montana Teacher Leaders in the Arts: Summer Institute 2017

By Monica Grable
Arts Education Director
Salish Kootenai

College again served as a valued partner and ideal venue for the 2017 Summer Institute, setting the stage for a year of professional learning, artistic discovery and fieldwork for a new cohort of teachers chosen for this year's Montana Teacher Leaders in the Arts program. Supported by grant funds from the National Endowment for the Arts through a partnership between Montana's Office of Public Instruction and the Montana Arts Council, MTLA was originally designed in 2015 to assist schools in adopting the state's newly-revised arts standards. Those standards are now being put into practice for the 2017-18 school year, with members of MTLA Cohorts 1 and 2 providing a network of expertise to colleagues and schools statewide in a unique teacher-to-teacher model of educational support.

The rich six-day institute led participating educators through a multi-faceted progression of workshop sessions and creativity-building exercises aimed at strengthening or renewing an arts practice and preparing educators to take on a leadership role in Montana as coach-



2017 Montana Teacher Leaders in the Arts candidates, pictured left to right: front row: Jennifer Bardsley, Alissa Popken, Cheryl Bannes and Anita Hillis; back row: Tarn Ream, Peggy Unterseher, Jill Waldbillig, Jennifer Thompson and Amy Williams. (Not pictured: Jill Myhre)

es, mentors and advocates.

Jenny Bevill, an arts integration specialist and former teaching artist for New York City's Guggenheim Museum, together with Frank Finley, native artist and Art Department faculty member at Salish Kootenai College, served as the institute's lead teachers, complemented by the teaching of current MTLA teachers Wes Hines, Melanie Home Gun, Jennifer Ogden, Carolyn Pardini and Natalie Parker.

During the week, participants also shared an artmaking experience with artist Corwin (Corky) Clairmont in a printmaking session at

his home studio, attended a special poetry reading with poets Lowell Jaeger (Montana's poet laureate) and Victor Charlo, and shared music and dialogue with musicians Jenn Adams and Lawrence Duncan.

Institute workshop sessions encompassed a wide range of topics, from arts integration and Indian Education for All to creating an arts advocacy toolkit and development of field work centered on community engagement in the arts. Additionally, participants took part in studio experiences in a wide range of disciplines, including work sessions in Media Arts – now included as a separate standard in Montana.

Going forward, the new MTLA candidates will immerse themselves in field work – supported through the program's \$300 stipend per teacher – and engage in webinar sessions and Professional Learning Communities (PLCs) over the course of the year, gathering together in April for a Capstone Weekend in Livingston to culminate their experience with a graduation ceremony and presentation of field work.

To learn more about the program and how Montana Teacher Leaders in the Arts are available to assist schools with this year's rollout of the newly-revised standards, contact Monica Grable at 406-444-6522 or monica.grable@mt.gov.

Young writers converge for Words With Wings

For two weeks in July, writers between the ages of 8 and 14 filled the halls of the University of Montana Journalism school, putting pen to paper to write as many as 10 or more poems a day during the Missoula Writing Collaborative's annual Words With Wings summer camp.

The blossoming poets visited sites around campus, including the University Center, where the indoor flora served as an inspiration for poetry about plane crashes, desert islands, and King Kong. They also visited the Montana Museum of Art and Culture, where they saw the prints of Missoula artist James Todd, a collection of colored cartoons based on a series of drawings from when he was 5, and the black and white photography of Richard Buswell.

Campers who stayed for the afternoon ventured farther out into Missoula, writing and thinking about the themes of food, water, history, and animals.

The week began with a two-day study of food, where writers first visited the ASUM community garden to learn about how vegetables grow, and then traveled to Caffe Dolce to make pasta, taste gelato, and write haikus about food. They also visited the Historical Museum at Fort Missoula, the UM Zoological Museum, and got to write by the river and learn about the ecology of the Clark Fork with the Watershed Education Network.



Young writers visit Caffe Dolce in Missoula to make pasta, taste gelato, and write haikus about food.

At the end of each week, family and community members gathered at Journalism school in Don Anderson Hall for a reading. Each writer was able to read one or two of their most dynamic pieces. A few pieces from each writer will also be published in an anthology that will be distributed at a reading during the Montana Book Festival.

High school writers spent time at the Rattlesnake Writing Studio in July, working with writer and teacher Emily Freeman and writer and musician Caroline Keys to think about and write poetry, fiction, nonfiction and music. The artists worked in various spaces around Missoula, and at the end of the week read and performed some of their work on Montana Public Radio's program, "The Pea Green Boat" with Annie Garde.

Chicken tacos!

Although I am a carbavore,
there is nothing like a chicken taco.
Maybe it's the smell of the coming from the kitchen,
or the smell of tortillas sizzling in the oil,
or the feel of amazingness touching your mouth,
or possibly the taste of tradition.
After a while
you start to notice that the reason you like them
so much
is looking around at everyone enjoying them
and themselves.

– Mia, age 10

Poetry Out Loud starts a new year

For the 13th consecutive year, Montana Poetry Out Loud invites the participation of secondary schools throughout the state through utilization of POL's complimentary curriculum materials and/or participation at one of the state's regional competitions.

Poetry Out Loud encourages students to learn about great poetry through memorization and recitation. Among its innumerable educational benefits, this program assists students in mastering public speaking skills, building self-confidence, expanding their knowledge of literary history and contemporary life, and in crafting artful delivery of the spoken word.

Since its beginning in 2005, Poetry Out Loud has grown to reach more than 3 million students and 50,000 teachers from 10,000 schools in every state, Washington, D.C., the U.S. Virgin Islands and Puerto Rico. With 86 schools participating last year, Montana is recognized nationally as having one of the most highly active Poetry Out Loud programs in the country.

Poetry Out Loud uses a pyramid structure that begins at the classroom level. Winners advance to a school-wide competition, then to a regional and/or state competition, and ultimately to the POL National Finals. Each winner at the state level receives \$200 and an all-expenses-paid trip with an adult chaperone to Washington, D.C., for the national championship.

The state winner's school receives \$500 for the purchase of poetry books. The first runner-up in each state receives \$100, with \$200 for his or her school. A total of \$50,000 in awards and school stipends is awarded annually at the National Finals.

Montana will hold its state final competition by mid-March, and the National Finals will be held in Washington, D.C., April 23-25, 2018.

For more information – or to request curriculum materials – contact Monica Grable, MAC Arts Education Director, at monica.grable@mt.gov or 406-444-6522.



Crafting the guitar's soul: Daniel Roberts (from page 1)

"Wider grained woods often have much darker late wood lines or grain lines," continued Roberts, "tending to be much stiffer and more resonant. The stiffer the top wood is, the thinner I can take the (guitar) top so that I can achieve the same strength with less mass, which generally allows me to make a lighter, more resonant, more responsive guitar without losing power, dynamic range, or volume."

"A factory will generally take all tops to the same thickness dimension, and that thickness will not vary regardless of the stiffness of the top," he adds. "I vary my top thicknesses based on the stiffness of the top."

A great value in a work of art is that we may better read the artist – in this case, Roberts – and his motives. It seems as if everything that he is thinking and feeling is intensely mirrored in the process.

Indeed, the guitar and its music provide him a much-needed dose of beauty every single day. He gets to revel in the physical splendor of the instrument as an object: the richness and delicate color contrasts of its woods, the multi-dimensional shimmer of a spruce top. There is the visual delicacy of inlays and the collective allure of the instrument's figure.

"It's interesting to build a guitar with hand tools, because I think you then understand the process and geometry of the guitar at a much deeper level," said Roberts, running his fingers across a hand-built dovetail cutter. "I learned to hand plane, chop mortises, and pare wood with razor sharp chisels which neatly dovetailed into my guitar making. I believe hand tools are far more accurate than machine tools and they provide a respect for tradition, and also allow your intuition to have a full measure of say in the process."

A grandfather's inspiration

While Roberts's relationship with building guitars is tied to a series of progressions, his fundamental love of woodworking is inherited. From his grandfather, Christian Roberts, he learned to build benches, small toy guns, gun cabinets, and other pieces of furniture.

"I believe that my idea of what is an acceptable living situation has been skewed by my grandfather," said Roberts. "When you opened grandpa's door, at the center was a table saw, a wooden bench, and hand tools. His bedroom was his wood storage room and it was chock-full of woods and wood was stacked against the walls. His living room was his wood shop and his bed was covered with plastic to keep the dust out. Woodworking has been a part of me since I was able to walk next door to his workshop at age 3."

Born in East Helena, Roberts signed up for drafting classes in junior high school and woodshop in high school. In college, he studied fine arts while experimenting with wood sculpture. He worked in the forests of Idaho as a tree faller and timber scaler for Plum Creek Timber Company. After leaving the timber industry, he started building

instruments with a Bozeman company called Flatiron Banjo and Mandolin Company. Gibson Guitar eventually acquired Flatiron, and Roberts became one of the company's plant production managers.

Subsequently, Roberts earned employment with the Santa Cruz Guitar Company of California, spending six years living in Santa Cruz, and almost a dozen more working for the company out of his own shop in Montana.



Daniel Roberts: "I think that being handmade gives my guitars an assertive edge to their tone." (Photo by Meagan Thompson)

Around this time, Roberts learned advanced chisel, hand planning, and sharpening techniques while apprenticed under a Japanese master carpenter. This experience ingrained in him a deeply symbolic affinity for the slower, handmade techniques.

While Roberts currently utilizes some machinery, hand tools still dominate his day, as does a steady reliance on hand-bending techniques, and the use of hot hide glue – a cooked down, filtered adhesive of animal connective tissues – for his gluing processes.

How the parts make a resonant whole

"How the parts of the guitar come together, especially the early parts, and where I find myself in the process, I just don't always know where it is heading," said Roberts.

"Some of it is muscle memory, and some of it is strong movement, applying physics to acoustic theory," he adds. "But the problem is that you can't control enough of the variables to make it true science, so it has to be an art form."

He's also confident that his guitars compete with those made by high-tech companies. "I think that being handmade gives my guitars an assertive edge to their tone."

Indeed, his highest ambition lies in excelling in the art of the stringed instrument maker, or luthier. No complete estimate of his talents can be made without the recognition of certain dominating forces always at work behind Roberts's strings, namely the spiritual approach he brings to all of his creative effort, and his firm belief in a union existent between man and learning.

"Life is the experience of discovery, and it's not like I now know the answers 30 years later to everything," said Roberts. "That's because I'm constantly learning new information, learning that every decision you make along the way affects the product. Learning to not second-guess yourself... Instead of thinking too hard, I have a tendency now to under-think."

One of the benefits of lone craftsmanship is the uniformity of action.

"It's hard to have eight people working on a single instrument," said Roberts. "Each step affects all of the other steps in the guitar, every binding, every carving. With eight guys, the guitar sits on a rack and waits for the next guy to do their step, where I take one instrument all the way through. Every step is cognitive of the previous decision and guides what you do next."

Making guitars for true musicians

Roberts's heart is filled with emotion toward his work, and perhaps it's not surprising that he has only slight interest in making guitars (or mandolins, which are another one of his specialties) for collectors, hobbyists, or anyone who doesn't seem genuinely inspired to use, understand, and form a relationship with the guitar.

Most, if not all, of his clientele are full-time professional working musicians; many of them are recognizable names and faces, even, well, great icons, such as

Eric Clapton and Stevie Nicks. Indeed, Roberts builds for those who are interested in the natural grace, the tremendous strength, and the simple beauty of his instruments.

"When you choose to do something in a way that's slower and more skill intensive, then you are choosing to build an instrument with a palpable difference, and I call that difference soul," he says.

"When I string up a guitar, it is like being at a birth. It's amazing to observe a guitar learning how to be a guitar, and vibrating with sequences under the tension that it has been put under. Many guitars have inspired musicians to new, almost mystical heights... Still, the guitar that inspires greatness in one may fall dead in the hands of another."

Yet, he has no compunction when it comes to parting ways and saying farewell to a completed guitar; he'd rather know that it is serving as a source of radiance, vibrancy, resonance and inspiration for the world.

"Guitars that have been played and vibrated after a year of gigging will have a tone that develops in a different way than if it were just in the closet. It will be an unbelievably different instrument than when it leaves here. It is just getting started, and it will have an evolution."

"It's an ongoing living thing and it'll never be complete. Maybe not alive in the general sense, but certainly developing and changing all of the time, and that's a very exciting thing to be a part of."



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HandMADE Montana adds Helena fair

HandMADE Montana, which organizes Missoula's annual MADE fair market, has added a fair in Helena this year, and launched a new website providing resources for artists, events, articles, and interviews.

HandMADE Montana focuses on encouraging growth and support for Montana artists to succeed in their passion and artistic endeavors. The Missoula MADE fair features a curated collection of over 200 skilled artisans as well as a handful of non-profits. That effort expands into the Helena community this coming holiday season.

• **Helena Holiday MADE Fair:** 10 a.m.-5 p.m. Saturday and 10 a.m.-4 p.m. Sunday, Dec. 2-3, at the Lewis and Clark County Fairgrounds

• **Missoula Holiday MADE Fair:** 11 a.m.-6 p.m. Sunday, Dec. 10 at the Adams Center

• Artists and non-profits may apply for either fair at handmademontana.com. The application deadline is Oct. 1.

• The new website, handmademontana.com, includes tips for artists, reference guides, and articles about MADE fair artists. Going forward it will have an ecommerce option for customers to shop year round.



About MCAM: To celebrate Montana's heritage and showcase the folk arts, the Montana Arts Council began Montana's Circle of American Masters in the Folk and Traditional Arts. This program recognizes Montana folk artists for artistic excellence in their work, along with their help in preserving the state's cultural heritage. Learn more at art.mt.gov/mcam.



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Indian Country Programs

offers grants

Indian Country Programs is currently accepting applications for fiscal year 2018 programs: the Tribal Business Planning Grant program and the Indian Equity Fund Grant.

Funding for the family of programs was passed by the 65th Montana State Legislature as part of House Bill 2, state special revenue, and signed into law by Governor Steve Bullock in May. These programs allow Indian Country Programs to continue to invest in business and economic development activities on reservations in partnership with tribal governments for the benefit of tribal communities and members.

Programs include the Tribal Business Planning Grant (TBPG), Indian Equity Fund (IEF) Small Business Grant, and the Native American Business Advisors (NABA) Grant.

For more information, visit marketmt.com/ICP call Philip Belangie, 406-721-3663 (Indian Equity Fund), or Heather Sobrepna at 406-841-2775 (Tribal Business Planning Grant).

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NATIVE NEWS

Little Shell group heads to Ethiopia for cultural exchange

By Valerie Veis

An excited, small band of Little Shell tribal members from Great Falls boarded a commercial airliner on May 18. Their destination: the continent of Africa and the country of Ethiopia.

They first traveled to Seattle, then 15 hours later made an overnight stop in Dubai. Finally, the next day, the party landed in Addis Ababa, the capital and heart of Ethiopia – population 2,112,737. The size alone is quite a contrast to Great Falls – population 59,638. They had traveled more than 9,000 miles across the country and the Atlantic Ocean to arrive in a foreign land and culture.

Ethiopia, which occupies a sizeable portion of the Horn of the Africa, is the most populous, landlocked country in the world. The nation is surrounded by other African countries, including Somalia, Kenya, South Sudan, Sudan, Eritrea, and Djibouti. The landmass is somewhat larger than that of the U.S. Pacific Northwest, including the states of Montana, Wyoming, Idaho, Washington, and Oregon.

The adventurous band of travelers included: Crystal Benton, Don Houle and three of their children. The five of them joined Mike LaFountain and his son who traveled the route earlier the same week.

Facebook facilitates exchange

The idea for an intercontinental Cultural Art Exchange was brought to life through today's modern social media ... Facebook. Don Houle, a Little Shell member, and Jake Fairhurst were high school friends as well as Facebook pals.

Fairhurst is employed at the U.S. Embassy located in Addis Ababa. Through social media, Fairhurst had viewed Houle's family postings of dancing at celebrations and numerous other Little Shell social events.

Fairhurst contacted Houle and invited him to encourage his family and friends to participate in a cultural art exchange program in Ethiopia. The group would share the Little Shell Native traditions of song, dance and drumming with primary schools, colleges and other organizations in Addis Ababa.

Fairhurst is the human resources director at the U.S. Embassy, and with co-workers prepared a grant to support the exchange.

Considerable and careful planning

The logistics of organizing such an expansive trip created a certain amount of anxiety and apprehension. Passports needed to be obtained; full dance regalia, drums and feathers needed to be packed; and a travel itinerary and connections, including a 24-hour layover at the airport hotel in Dubai, United Arab Emirates, needed to be organized.

After considerable and careful planning, the group traveled to the Saudi Arabian peninsula along the Persian Gulf. The final leg of flights would take them across Saudi Arabia, over the Red Sea and to the African continent.

Mike LaFountain and Jake Fairhurst greeted the Houle family at the Addis Ababa Airport. After receiving visas for the week-long stay, the doors of the airport swung wide open to the sights, sounds, and smells of a boisterous, chaotic city that is home to over two million – twice the population of Montana.

Crystal reports her first impression upon exiting the airport was "scared, really scared."



Crystal Benton, Don Houle and three of their children joined Mike LaFountain and his son for a cultural arts exchange in Ethiopia.

(Photos by Crystal Benton)

From the airport, the Little Shell Cultural Bearers clambered into a waiting van along with their host and interpreter, Jake. Amharic is the official national language of Ethiopia and Jake, with his embassy experience, was a fluent translator.

The group began a seemingly endless journey of two miles, which consumed nearly two hours. Traffic and people walking in every direction jammed the route, making travel to their accommodations an adventure in itself. For protection, armed guards from the U.S. Embassy accompanied the group.

Once unpacked, they regrouped and headed to a local restaurant to enjoy dinner and much needed down time to prepare for the days ahead.

Group entertains at embassy

The next morning began at 7 a.m. with a trip to the U.S. Embassy to share Little Shell dance, songs and drumming. Upon entering the embassy grounds, the security force confiscated phones and any cameras, since no photography or recording would be allowed. And at no time were the members of the entourage allowed to wander the grounds unescorted.

The group entertained the audience of approximately 200 U.S. Embassy employees for nearly five hours. Performances altered between themselves and another band that was entertaining the embassy staff.

The group's next stop was an upscale restaurant in Addis Ababa called the Dimma Cultural Restaurant. At the restaurant, they once again shared traditional Native American song, dance and drumming.

Also providing entertainment at the restaurant were Ethiopian dancers and musicians. The two groups were able to join in each other's dances during the evening's events.

Cultural exchange truly unfolds when we experience what people think makes us different, and realize that it really shows that we're more alike ... Singing, dancing and the drumming were a common language. The evening events concluded at midnight.

Introducing Native beliefs

Ethiopia's constitution assures religious freedom among several practiced faiths including Christianity, Islam and Judaism. LaFountain is a traditional pipe carrier, spiritual advisor and elder of the Little Shell Tribe of the Chipewa Indians of Montana.

Along with Crystal, he explained to the audiences their Native American beliefs and the significance of religious ceremonies, including the drum, dance, songs, smudging, and the honor of eagle feathers used in prayer.

The following days were filled with similar performances at schools and college campuses and the special highlight of performing at the home of the U.S. Ambassador. The 12 other ambassadors currently serving in Addis Ababa were attending guests. Another scheduled engagement was a cultural exchange before officials at the Ethiopian Government headquarters.

The Little Shell members were interviewed by three television stations and four local newspapers.

When asked "What challenges did you face?," an obvious answer was the language barrier. Crystal is familiar with sign language, so that wasn't much of an obstacle for her. She found herself serving as another of the group's interpreters.

Discovering a common thread

One interesting and notable comparison for Little Shell tribal members was that the Ethiopian villagers lived much the way their ancestors did many years ago: hunting wild game and picking berries and vegetables. Village homes were constructed from surrounding natural resources and, most importantly, they had strong family units with grandparents, parents and children all living together.

Crystal and the other members returned to the United States with memories, stories and a fascinating understanding of the common threads that cross cultural and geographic boundaries.

An example of that is an Ethiopian scarf that Crystal purchased in a village market. It holds many of the same colors of the Metis sash. A common thread is the color red, which appears on both the sash and the scarf and symbolizes the blood shed by respective forefathers in defense of the homeland.

The Little Shell members were honored to receive an invitation to return to Africa next

year for an encore Cultural Art Exchange. Crystal's children learned many things from the enriching experiences and are excited to go back.

As for Crystal and the other elders – they would like the experiences to settle before committing so soon after returning home.



Ethiopian traditional scarf resembles the Metis sash.

Applications due Oct. 30 for First Peoples Fund Fellowships

Since 2004, the First Peoples Fund has welcomed nearly 200 Native artists – from photographers to painters, hip-hop artists to basket weavers – to apply for fellowship programs. They have gained access to FPF's vast network of artists and strategic partners, and new market opportunities.

Applications for 2018 fellowships are due Oct. 30. Selection notification is in November with fellowships starting in January 2018.

Through FPF's Artists in Business Leadership and Cultural Capital Fellowships, First Peoples Fund partners with Native artists and culture bearers to strengthen their business skills and to ensure that art, culture and ancestral knowledge are passed from one generation to the next.

Twenty to twenty-five artists are selected annually for these one-year fellowship programs. Fellows receive \$5,000 project grants,

technical support and professional training to start or grow a thriving arts business and to further their important work in their communities.

Applicants must be an enrolled member or provide proof of lineal descendency of a U.S. federally recognized tribe, a state recognized tribe, or be an Alaska Native or Native Hawaiian. For details, visit www.firstpeoplesfund.org/fellowships.

ABOUT MUSIC

– By Mariss McTucker

Chris Lane:

Bring It Neat: A Collection

Missoula singer-songwriter Chris Lane’s new album features 14 songs he wrote, which he backs with acoustic and electric guitar licks. The finger-picker has a fine, emotive baritone voice to go with tasteful songwriting.

The 50-something Lane, recently recovered from a stroke and subsequent heart attack (causing him to flatline and miraculously come back), writes about love and family, heartbreak and sorrow, and the joy of being alive.

He crafts two songs for his daughters – “Little Girl,” a blues-rock number, and the country-folk “Josephine” – and then serenades his children in “I Love Your Mother,” with its sweet message and pensive, folkly melody.

“Virginia Johnson” is a riveting song that tells the tale of blues legend Robert Johnson’s first wife, who died in childbirth. In the shoes of Johnson, he bemoans her fate long after she’s gone.

The bluesy loper “I’s fine” suggests we relax and not sweat the little things, because tomorrow will be better – an insight earned by having gone through a trial by fire himself. Besides, Lane opened for Greg Brown a few years back, who told him he was a “hell of a guitar player.” Now that’s a laurel to rest on!



Stranded by Choice:

Hellroaring

What do a teacher, a mason, a farmer, and a cook have in common? No, this isn’t the beginning of a joke. They are all members of a Billings-area band that knows how to churn up sonic turbulence. The young men purvey heavy-metal rock that features lots of inflamed Gibson electric riffs and the potent pipes of a screaming, growling vocalist.

The group is a certified juggernaut of the genre, and proves it on this collection, aptly titled Hellroaring. The 10 songs, written as a collaborative effort, are sung by bass player Rich Feeley.

Feeley is a kick-ass singer, with a voice that can withstand the vast amounts of punishment it takes to exhibit such feral ferocity. He’s matched by the tight, precise drum work of Levi Luoma and the killer licks of Scott Waddington and Sean Young on guitars. The songs cover a range of high-powered emotions, yet they’re not depressing because they are so well-executed.

“The Fire” changes tempos throughout, from rock-waltz tempo to pounding 4/4 meter. A nifty unison guitar riff intros “Black Seed”; that’s followed by powerful Allman-esque twin-guitar licks. “Alive Inside” has slide guitar to open and savory drums stutter-stepping in tandem with massive guitar chords. Contagious!

Check them out at strandedbychoiceband.com.



Cowboy Bob and Gypsy Dust:

Rise Up Warrior

Helena singer-songwriter “Cowboy Bob” Benda and his band, Gypsy Dust, have put some toe-tappin’ tunes on their new album. The brawny sound of Benda’s deep baritone voice colors his 13 originals, cooked up musically with five bandmates: Tim Pool, drums; Chuck Porte, bass; Wally Benjamin, harmonica; Felicia Hellems, fiddle; and Doug Melton, electric guitar. Benda adds rhythm guitar and whistling. Yep, that’s right. It’s hard to do, and Benda can pull it off.

Genres like country-rock, western swing, and what Benda just calls “cowboy music” provide the spice for the collection. I’m also hearing a more exotic sound. For example, “Gypsy Dust” has throaty bites of harmonica and a Cajun rhythm. “Sweet as a Peach” has a spicy New Orleans flair, too, with its bubbly tempo.

“Cool Mountain Breeze,” with its infectious beat, is a good dancer; and the lively two-stepper “Howl at the Moon” has wolf howls, natch. In “Rockin’ Chair,” a peppy blues song, the band gets to jam a bit.

“I Love You Like You Are” is imbued with a jumpin’ jive sound, and “Buffalo Range” has a heart-rending fiddle answering Benda’s mournful opening.

The title song, “Rise Up Warrior,” has a western flair and a strong message for us to come together and make this world a better one. It’s an inspirational finale.

Common Ground: Strong

When husband-and-wife duo Dusty Peterson and Nikki Herzog-Peterson expanded their Great Falls band to a four piece, they were able to flesh out the sound of their original tunes, although they stick to-tried-and-true covers in performance.

With their first album they have stretched out with six originals and two covers. Arrangements are built around Nikki’s powerful and soulful mid-range alto that goes anywhere she wants it to.



Nikki plays acoustic guitar and sings lead; Dusty adds terrific lead guitar and sings, too. Richie Kapphan, bass, and Logan Darlington, drums, fill out the band. Guests are drummers (and engineer) Matt Johnson and Luke Miller; Miller and keyboardist Lonnie Schmitt help out on a nice version of Pink Floyd’s “Shine on You Crazy Diamond.”

Nikki’s soaring vocals are backed by Dusty’s grinding guitar on the couple’s straight-ahead rocker, “Washed Away”; her “How It Should Be” is an infectious love song with a cool hook.

In Jeff Boley’s aching “Leave a Message,” Nikki delivers a bitter comeuppance to an old lover; and the couple’s title tune, “Strong,” shows how the power of love keeps each other upbeat about life.

The band performs a knock-out cover of David Crowder’s monster gospel song, “Lift Your Head, Weary Sinner.”

The High Country Cowboys:

Cowboy

Red Lodge’s Kosel brothers possess the authentic sound of western groups like the Sons of the Pioneers, honed by many years of singing, playing with each other and listening to this western style with its smooth three-part harmonies. They show it off on their new album, mixing originals with time-honored hits, and the result is first rate.

Lead vocalist and songwriter Marty plays rhythm guitar; John plays lead guitar, and Joe covers the bottom on bass. Each sings lead at times. The group is joined by excellent players Tom Boyer, lead guitar; Matt Roland, fiddle; Kit Halloff, drums; Bryan Kuban, bass; and Jeannie Cahill on Dobro, concertina, mandolin, and harmonica.

The brothers started performing in 2014, and have already been nominated by the Western Music Association for many awards. In fact, Marty won the coveted title of WMA Yodeler of the Year the last two years. He demonstrates why on his barnburner, “Cowboy’s Life,” where his flexible baritone voice jumps from verse into lightning-fast yodel mode.

His snappy shuffle, “Trail’s End,” is a true story about an NFR Hall-of-Fame bucking horse; and the Fraser/Shannon song, “Cowboy,” gives me goosebumps when Marty glides upward into his falsetto range.

Stan Jones’s “Ghost Riders in the Sky” has the spot-on ambience of a storm on the plains; Cindy Walker’s moody “Gringo’s Guitar” is a slow waltz with a south-of-the border flair. So much more here. You won’t be disappointed!

Vist the group at thehighcountrycowboys.com.



David and Deidre Casey:

Little Fox Little Bird

Helena’s David Casey, he of Water-carvers’ Guild fame of old, has crafted another dreamy album with his wife Deidre. They call the effort “symphonic indie-folk.”

The singer-songwriters’ work mines various facets of acoustic pop, and David plays no less than 12 instruments, while Deidre adds vocals and percussion, sometimes in harmony, other times in a tight duet with her husband.

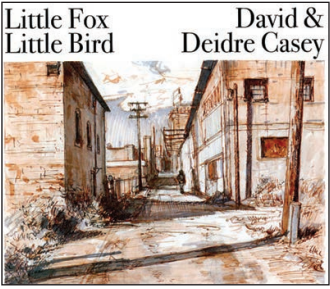
The duo is joined by Katie Beckman, cello; Josh Loveland, pedal steel and horns; Luke Michelson, violin and string bass; Jeremy Sleat, drums; and Nathan Casey on electric bass and pennywhistle. Other family members and friends add to certain cuts.

So yes, it’s symphonic – an orchestra, really! And the sound is pretty and refined throughout, with squeaky-clean production, a hallmark of the Caseys’ work.

The title tune, “Little Fox Little Bird,” has a children’s folktale feel; “Touch of Gold” has a bluesy unison riff, with snappy banjo from David, as the cello plays a neat bass line in the background. It’s a tune that reveals deep faith – a sentiment displayed throughout the album – but it’s not preachy.

“Bring Back My Camel” is fun! It’s got an exotic Klezmer aura, and Casey’s grasp of chord structure is inventive.

Visit the band at davidcaseymusic.com.



Tiny Plastic Stars: Sleepy Eyes

Missoula’s Tiny Plastic Stars has released an audio cassette of their eight-song album, Sleepy Eyes (available as a download, too). Their Facebook page calls the folk-flavored originals by Riley Roberts, tricked out by electronics, “psych-rock-pop.”

The power trio features Roberts on guitar and vocals, Dan Miller on drums, and Josh Bacha on bass. There are interludes of biting rock riffs and sustained, plaintive vocals, underpinned by steadfast rhythm. Their style at times recalls the “acid rock” days of bands like It’s a Beautiful Day; it has the same haunting feel that meshes the power and emotion of pounding rock with the slow sensuality of ballads.

Roberts’s outstanding tenor sails ethereally over pretty metallic rock and airtight percussion. It’s expressive and poignant, melancholic and wistful, “a sweet nostalgia,” as they call it.

The first track, “Swam the Ocean,” opens with wacky, reverb-y guitars and screaming vocals. In “Pretty Well and Waisted,” slowly climbing chords, drone-like, mesh with the singer’s mesmerizing voice. “Pipe-dream” starts with thick minor chords, crashing cymbals and a cool drum beat. Then Roberts enters, as if sleepwalking.

The group has opened for many touring bands, and in fact has been touring this summer on the heels of the new album. Have a listen at tinyplasticstars.bandcamp.com or find them on Facebook.





10

How to submit a book for *State of the Arts*

To submit a book by a Montana author for inclusion in *State of the Arts*’ “About Books” section:

Please send a copy of the book to *Lively Times*, 33651 Eagle Pass Trl., Charlo, MT 59824; or submit the following information electronically to writeus@livelytimes.com or mac@mt.gov:

- Title, author, publisher, and month/year published;
- A brief description of the book (no more than 200 words), and a short bio of the author;
- A cover image: minimum 200 dpi in pdf, jpg or tiff file;
- If other publications or authors have reviewed the book, send a brief sampling of those remarks.

If you would like us to return the book, include a note with it saying so. (We will pay for shipping.)

E-books: We’ll also mention books that are only electronically published: send title, author, a cover image, website for downloads, and a brief paragraph about the book.

Books submitted to *State of the Arts* appear in this publication at the Montana Arts Council’s discretion and as space permits. They will not necessarily be reprinted in *Lively Times*.

ABOUT BOOKS

Evelyn Cameron, Photographer on the Western Prairie

By Lorna Milne

The latest book on the frontier photographer who arrived in Montana in 1889 is written in the Young Adult genre, but author Lorna Milne doesn’t dumb down the language. She uses parenthetical notes to explain arcane tidbits that might not be familiar to present-day readers and writes candidly about Cameron’s unusual marital situation.

Milne also deploys wonderful imagery, gleaned from Cameron’s diaries and letters and augmented by the author’s own skillful language use. The biography reflects the beauty of Eastern Montana without glazing over the harsh conditions of that region in the early 1900s.

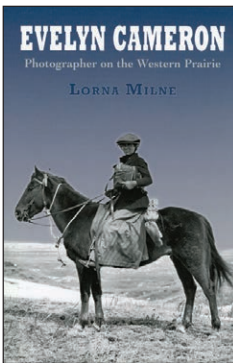
I am somewhat familiar with Cameron’s work but had no sense of the woman herself. What a character! The spunky Brit was incredibly hard working when husband and relatives weren’t. She kept the ranch together, tended the house and vegetable gardens, and at the same time emerged as one of the most prolific and talented photographers of her generation.

No wonder she was lauded by a contemporary as “one of the great wonders of Montana.”

Using Cameron’s diaries, source material and her own deep understanding of the area and its people, the author has crafted a magnificent biographical work, which should appeal to readers of all ages.

Milne, a farmer living in the Helena area who also teaches writing and literature at Carroll College, is a graduate of the school of journalism at the University of Montana in Missoula. Growing up in eastern Montana near the Camerons’ homestead gives her a perspective few can match.

— LK Willis



Badlands Impressions

Photography by Chuck Haney;
text by Dick Kettlewell

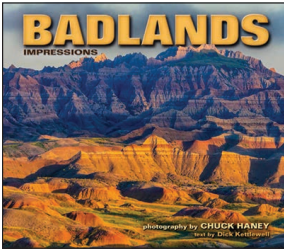
Nationally acclaimed photographer Chuck Haney teams up with photojournalist Dick Kettlewell for a stunning journey across North America’s high plains, sharing the spectacular, diverse landscape in Badlands Impressions.

To Haney, these badlands are a photographer’s paradise and spiritual places that touch the soul. Amid the striking, arid landscapes, the only constant is change and erosion.

“It has a particular wildness,” says Haney. “You feel vulnerable at times because it is so big out there and you are just a small part of it.” It was with this in mind that he set out to capture the beauty and grandeur of an extensive region that includes Badlands National Park, Makoshika State Park, Little Missouri National Grasslands, Theodore Roosevelt National Park, and more.

With 83 striking color photographs, *Badlands Impressions* portrays the sometimes eerie, often beautiful, and always stunning scenery of badlands across Montana and four other states.

Haney is a professional freelance photographer and writer based in Whitefish. Kettlewell has been a professional, award-winning photographer for 30 years, and has published several books with Farcountry Press.



Joe Henry’s Return: Montana Territory

By Marcia Melton

Conestoga wagons head west from Independence, MO, “crawling forward like a parade of tall, white, giant ants in a line” in Marcia Melton’s second novel in her series, written from the viewpoint of 14-year-old Joe Henry Grummond.

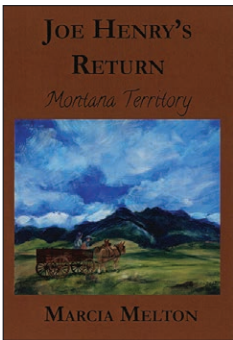
Joe travels from Kentucky to Montana with his father, as he did in *Joe Henry’s Journey*, but this time his entire family joins the adventure as they seek a new home out west in the wake of the Civil War.

The story is grounded in history with short chapters that do not talk down to young readers. There are just enough villains and hardships to go around, including John Abel (the maimed but recovering bully of the first novel) and bad-guy Jake Callahan.

The author includes everyday occurrences on the trail and succinct descriptions of early days in Virginia City that allow the reader to be immersed in the milieu. A Reading Guide with thought-provoking questions promises to get a discussion going.

Author, teacher and librarian Melton grew up in Montana. She has a knack for weaving historical facts with the intimacy of family interactions and the Technicolor life of teenagers in any era.

— LK Willis



Glacier National Park: Adult Coloring Book and Postcards

By Dave Ember

Nearly 3 million people visited Glacier National Park in 2016, its busiest season ever. As the Crown of the Continent continues to capture the public’s imagination, award-winning illustrator Dave Ember has captured the park’s majesty and mystique in his third adult coloring book, a follow-up to his *Yellowstone* and *Yosemite* titles. He returns to form with his signature bold yet nuanced images.



Packed with 44 intricate and beautiful designs, adults and children alike will have the opportunity to add an imaginative touch to black-and-white illustrations of the park’s iconic jammers, lodges, mountain goats, and trails.

The book also includes a map of the park, interpretive text, and an extra-heavy, perforated paper section for coloring eight postcards and four bookmarks.

Ember, who resides in central Oregon, creates images for an international clientele. This series is the first time he has illustrated coloring books.

Land on Fire — The New Reality of Wildfire in the West

By Gary Ferguson

It turns out, we listened to Smokey Bear all too well.

Cycles of drought, insect infestation, fire suppression, and a lack of scientific knowledge have presented the world, and especially the western U.S., with megafires. From an agent of healing and regeneration over the millennia, wildfires have grown to colossal destructive agents powerful enough to create their own weather.

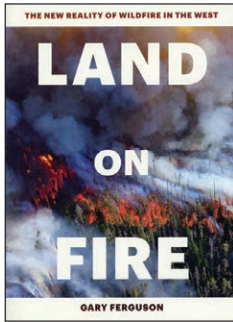
Well-known Montana author Gary Ferguson delves deep into the subject, and offers a plethora of photographs, graphs, charts, available (but not intrusive) source notes and further reading suggestions.

I live in that highly susceptible Wildland Urban Interface (WUI), seven miles from the nearest volunteer fire station. About 130 pages into the what, where and why, I was so ready for some tips on what to do.

Thankfully, I arrived at the chapter titled “Risk Reduction – the art and science of prevention and treatment.” In it, Ferguson provides a splendid yellow-colored page listing “Top Ten Ways to Protect Your Property from Wildfire.”

The author, a celebrated nature and science writer/lecturer, has been writing about the American West for decades. I highly recommend his latest book for developers, city/county planners, and homeowners, like me, living in that Wildland Urban Interface.

— LK Willis



Brave Deeds

By David Abrams

Butte author and Army veteran David Abrams takes readers on a reeling, gut-wrenching journey through Baghdad in his second novel about the Iraq War, *Brave Deeds*.

Six soldiers steal a Humvee (which subsequently dies) and wander on foot through the war-ravaged city trying to find their way to a memorial service for their beloved Staff Sergeant Morgan. They had witnessed “the obscene pieces of him flying through the bomb bloom air” and aren’t about to miss his funeral.

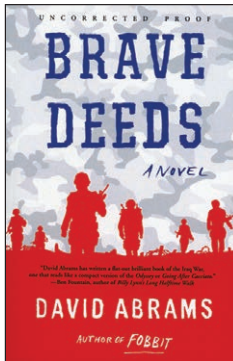
Heat, guns, terror and loyalty keep the errant soldiers company. The AWOL crew, led by the stalwart, haunted Arrow, each embodies an imperfect fragment of humanity, while their voices form a strangely moving chorus.

“We’re all blind men feeling our way across Baghdad; Arrow just happens to be the one in front with the cane.”

“A flat-out brilliant book of the Iraq War, one that reads like a compact version of the *Odyssey*” writes Ben Fountain, author of *Billy Lynn’s Long Halftime Walk*.

Abrams’s first novel, *Fobbit*, was a 2012 New York Times Notable Book and a finalist for the Art Seidenbaum Award for First Fiction. His stories have appeared in *Esquire*, *Glimmer Train*, *Narrative*, and other publications.

— Kristi Niemeyer



The Widow Nash

By Jamie Harrison

It’s 1904, and Dulcy Remfrey leaves her old life on a train, barreling across the Montana prairie. The newspapers suggest Dulcy, mourning the death of her eccentric father, “flung herself from the train, to her certain death, her body lost to wolves on the prairie.”

Instead, she fakes her demise, and eventually takes a room at the Elite Hotel in Livingston, where she sets about reinventing herself as a wealthy young widow, Mrs. Nash.

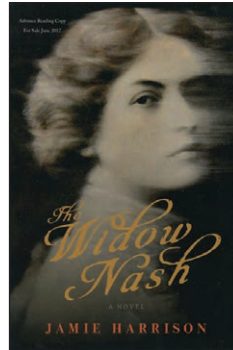
But what drove Dulcy to such extreme measures? The daughter of a mining engineer, she has roamed the world with her erudite and syphilis-afflicted father, Walton, who is smitten with women and earthquakes, in equal measure. When he returns from a trip to Africa where he was dispatched to sell three gold mines, Walton is feverish, demented, and minus millions of dollars in proceeds. His partner and Dulcy’s former fiancée summons her to Seattle to decipher her father’s silk-bound notebooks, in hopes of discovering what he’s done with their fortune.

The fruitless search ends when her father plunges from the hotel window to his death, leaving only the words, “boil me, burn me,” on the last page of each journal. His ruthless partner desperately wants to reclaim the money and Dulcy.

“Sweeping and richly hued,” writes the New York Times of Harrison’s utterly beguiling treasure hunt.

The daughter of celebrated writer Jim Harrison lives in Livingston. She’s the author of four mysteries: *Blue Deer Thaw*, *Going Local*, *The Edge of the Crazies* and *An Unfortunate Prairie Occurrence*.

— Kristi Niemeyer



ABOUT BOOKS

Work Like Any Other

By Virginia Reeves

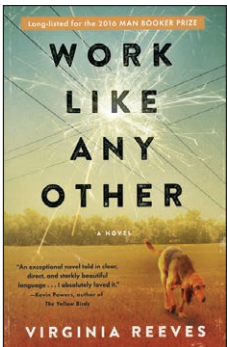
It's the early 20th century, and coalminer's son Roscoe T. Martin is mesmerized by electricity, its "currents and wires, forces and reactions." He electrifies his wife's failing farm, handcrafting transformers and siphoning power from nearby lines. The farm and his marriage thrive from his inventiveness until a lineman is electrocuted on the homemade transformer, and Martin is convicted of stealing power, and a man's life.

His deception also robs his family of husband and father, and steals the freedom of his friend, Wilson, the farm's black patriarch, who is conscripted to the coalmines.

Sentenced to 20 years at Kilby Prison, the once promising electrician finds himself performing "work like any other," milking cows, mucking stalls, shelving library books, and running down escapees while tethered to a pack of baying hounds. Released at last, – his body battered by the violence of prison, his marriage dissolved and son estranged – "I am still unsure of my debts."

In her wise, elegant debut, Virginia Reeves explores imprisonment and redemption, and the seen and unseen currents of devotion and despair. "Gripping, dynamically plotted, and profound," writes Booklist.

Reeves, who recently returned to her hometown of Helena, is a graduate of the Michener Center for Writers at UT-Austin. Her debut novel was long-listed for the Man Booker Prize and the Center for Fiction's First Novel Prize.



– Kristi Niemeyer

Treble at the Jam Fest

By Leslie Budewitz

Intrepid Erin Murphy brings her detecting skills to bear when the jazz festival's headlining guitarist is murdered.

Bigfork author Leslie Budewitz's descriptions are so true-to-life, I can almost taste the strawberry-rhubarb freezer jam and hear the wailing notes of the guitars (recipes provided, musical scores not). She sneaks in plenty of puns too, like "errors of outrageous footing," while her nosy murder-solver gets busy in the quaint village of Jewel Bay.

Side stories continue from previous adventures, and quirky characters abound as the author unveils more family history. But thanks to skillful storytelling, first-time readers won't have to backtrack to enjoy this one.

Jewel Bay certainly resembles Bigfork, minus the parking problems. Anyone familiar with the little burg at the north end of Flathead Lake will have fun figuring out the actual names of some of her settings along the shores of Eagle Lake. Budewitz uses the story to make a good case for retailer cooperation – just like Bigfork has accomplished.

Budewitz is the Agatha Award-winning author of this fourth book in A Food Lovers' Village Series. Bring on number five Leslie!



– LK Willis

Two Weeks Every Summer: Fresh Air Children and the Problem of Race in America

By Tobin Miller Shearer

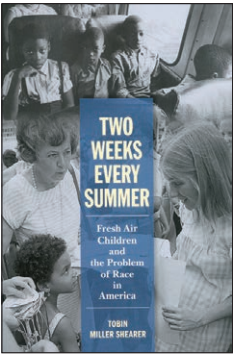
Tobin Shearer, an associate professor of history at the University of Montana, conveys the paternalistic and sometimes religious smugness of programs geared toward black and brown children from the inner cities.

The Fresh Air Fund and its imitators arrange for "waifs" (generally under 12 years old) to spend two weeks away from their inferior urban lives, enjoying the bucolic suburbs.

Shearer's observations are based upon exhaustive research using available materials and interviews with participants, staff and host families. It demonstrates that generally, even with the best of intentions, two weeks in the country doesn't touch the real problems of racial inequality. He also offers some compelling glimpses into how the children themselves altered the programs, and sometimes changed their host families.

Two Weeks Every Summer made this liberal white middleclass woman uncomfortable, especially as I remember how much I admired those programs as an antidote for racial tensions in the '60s.

The author, who heads the African-American Studies program at UM, has written extensively about race relations. He has been placed on a national conservative watchlist of professors for speaking out against racism and white privilege.



– LK Willis

Shot in Montana

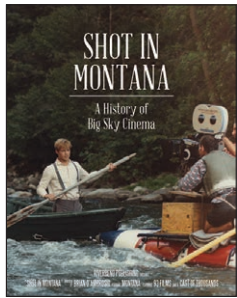
A History of Big Sky Cinema

Brian D'Ambrosio

From megahits with the biggest Hollywood stars to acclaimed independent films and forgettable flops, nearly a hundred movies have been made, in whole or in part, in Montana over the past century.

The state played itself in "Cattle Queen of Montana," "Thunderbolt and Lightfoot," "Winter in the Blood," and the iconic "A River Runs Through It." It doubled for an Arctic ice pack in "Firefox," the authentic Old West in "Heaven's Gate," and even heaven in "What Dreams May Come."

Montana's Kootenai River swallowed up Academy Award-winning



actress Meryl Streep in "The River Wild"; a stunt double for Leonardo DiCaprio tumbled down Kootenai Falls in "The Revenant"; and Forrest Gump ran through Glacier National Park.

The city of Butte played itself in "Evel Knievel," substituted for San Francisco's Chinatown in "Thousand Pieces of Gold," and hosted a zombie apocalypse in "Dead 7." Charles Bronson's "Telefon" blew up a school in Great Falls; Jack Nicholson and Marlon Brando battled in the badlands in "The Missouri Breaks"; and the Oklahoma land rush in "Far and Away" with Tom Cruise and Nicole Kidman, actually thundered across Montana prairie.

Montana author Brian D'Ambrosio describes every movie made in the state in Shot in Montana, capturing the Treasure State's cinematic history in 120 photos and interviews with actors and filmmakers.

The Imitation Blues

By Mark Gibbons

The latest collection by Missoula poet Mark Gibbons was released in in April by FootHills Publishing in Kanona, NY. In her review in the Missoula Independent, Melissa Stephenson writes:

Gibbons makes poetry look easy. I'm enough of a part-time poet myself to know that poetry is, in fact, pretty far from easy. Many of the poets I grew up reading in school show how hard it is to write something true. Gibbons grew up stumped by these poets as well. In "I Should Have Played the Piccolo" he writes, "For years / I never thought / Myself a poet/ I didn't understand / Most of the poetry I'd read / Or care to decode it."

This is why, I believe, poetry collections tend to sell about as well as snow boots in Belize.

The Imitation Blues, on the other hand, is to pedantic poetry what a freshly severed animal heart is to a love emoji: the raw and real versus a copy of a copy of a thing long forgotten.

There's irony in what makes this collection tick. By riffing on those who have influenced him, Gibbons amplifies his own unmistakable voice – the voice that hooked me before I saw his words on the printed page. These poems pay homage to musicians including Leonard Cohen, Ray Charles and the Beatles, among others, in one of the collection's final poems, "Turn the Radio On." You can feel Gibbons harvesting the world around him for inspiration, and delivering to the page an entirely fresh beast: his own sound.

Read the full review at missoulanews.bigskypress.com.



Do Not Become Alarmed

By Maile Meloy

Helena-grown author Maile Meloy mingles her talents for telling perceptive adult stories with her penchant for writing books with stubborn, resourceful young protagonists in her new novel.

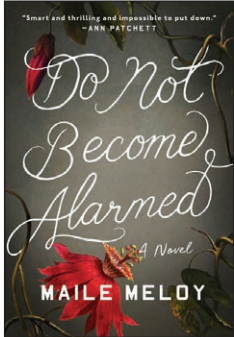
Two affluent American families set sail on a Christmas cruise to Panama. Cousins Nora and Liv, close since childhood, are married to an actor and an engineer, and between them have four spirited children, ages 6-11.

They befriend an elegant Argentinian family and decide to take a shore excursion in "the Switzerland of Latin America." The men head to the golf course and the women and six children take off on a zip-line tour. But a car accident preempts the adventure, and while waiting for rescue, the children disappear, swept upstream by an incoming tide in a river infested with crocodiles.

Hours and days pass as parents search for children and children try to find their way back. Each child takes a turn, narrating the fear and peculiarities of their circumstances, even as the adults form a chorus of guilt, terror and anger.

With unadorned language, Meloy tells a riveting story that also explores the limits of class and privilege, and shows how desperation knows no borders. Author Ann Patchett describes it as "smart, and thrilling and impossible to put down."

Meloy's other work includes novels *Liars and Saints* and *A Family Daughter*, two short-story collections and an award-winning trilogy for middle-schoolers.



– Kristi Niemeyer

Resurrecting the Shark: A Scientific Obsession and the Mavericks Who Solved the Mystery of a 270-million-year-old Fossil

By Susan Ewing

In the 1880s, a prospector looking for gold in the outback of Western Australia stumbled across a different sort of treasure: an oddly curved fossil with large, toothy barbs. When a similar but far more complete fossil was found a decade later in Russia's Ural Mountains – a full whorl of bristling teeth – a Russian geologist conjured a behemoth prehistoric shark, which he christened Helicoprion: "spiral saw."

Over ensuing generations, more Helicoprion fossils sporadically emerged, quietly and without much attention, until 1993, when an Alaskan artist was gobsmacked by a stunning tooth-whorl in a museum basement in Los Angeles.

Susan Ewing tells the story of that spectacularly bizarre and baffling monster shark, and the unconventional band of collaborators that gathered in Pocatello, ID, determined to solve the secret of the whorl once and for all.

"Ewing blows the dust off dry scientific reportage with her lively style and wit," writes Library Journal.

Ewing's articles, essays and short stories have appeared in an array of publications. Previous books include the Great Rocky Mountain Nature Factbook and the children's picture book Ten Rowdy Ravens. She lives in the Gallatin Valley.



11

Beth Judy's book selected for Library of Congress brochure

The Montana Center for the Book, in conjunction with the Montana State Library, selected *Bold Women in Montana History* by Missoula author Beth Judy as the state's entry in the Library of Congress' 2017 Discover Great Places through Reading brochure. The 2017 brochure was distributed at the National Book Festival in Washington D.C. on Sept.2.

Bold Women in Montana History is the sixth in Mountain Press's state-by-state biographical series for teen readers. The book features portraits of 11 Montana women, from the Blackfeet warrior Running Eagle to the stereotype-smashing librarian Alma Jacobs.

The list of books featured in the Discover Great Places Through Reading brochure can be works of fiction or non-fiction, either a book about the state or by an author from the state. Children or young adults are the primary audience for the map. Judy's book was showcased in the Young Readers Center at the National Book Festival and was available for sale at the festival bookstore.

The Montana Center for the Book is a program of Humanities Montana and the state affiliate of the Center for the Book in the Library of Congress. Learn more at humanitiesmontana.org.



12

YAM seeks submissions for Triennial

The Yellowstone Art Museum is calling for submissions from Montana artists for the "Montana Triennial 2018." Deadline is Sept. 29, and the exhibit fills the museum July 26-Oct. 14, 2018.

The "Montana Triennial" was first organized and presented as a juried exhibition by the Missoula Art Museum in 2009 with subsequent exhibitions in 2012 and 2015. These exhibitions have served to demonstrate the diverse and excellent array of artistic practice in the nation's fourth largest state.

The Yellowstone Art Museum, at the invitation of MAM, has agreed to organize and present the fourth Triennial. Nicole Herden, curator of art at the Boise Art Museum, will serve as independent juror and select works from artists' submissions for inclusion in the exhibition.

The range of visual expression will run the gamut from traditional oil paintings to purely conceptual-based artworks.

All Montana visual artists 18 and older are invited to submit an application to this juried exhibition, and may submit up to four images for consideration. Learn more at artmuseum.org or email Amanda Daniel, assistant curator, at curatorial@artmuseum.org.

MONTANA ART NEWS

Night in Black and White supports historic photo collection

The Butte-Silver Bow Public Archives holds its second annual Night in Black and White fundraiser, 6:30 p.m. Oct. 20 at the Clark Chateau, to benefit the conservation of the C. Owen Smithers Photo Collection.

A Night in Black and White features live auctions with never-before-seen images by the photographer, a silent auction, and food, drinks and music. Last year's gala drew more than 150 people.

This year, the funds will provide the match for the Archives' National Historic Publication and Records Commission (NHPRC) grant. In 2016, the Butte Public Archives was awarded a \$67,480 NHPRC grant to catalog, preserve, and provide unprecedented access to the C. Owen Smithers Photograph Collection.

C. Owen Smithers, Sr., or "Smigs" as he became known, was one of Montana's most prestigious professional photographers. For more than 50 years, he used his camera to document Montana's history as it happened.

In 2013, the Friends of the Butte-Silver Bow Archives acquired the collection for \$120,000 from the Smithers family estate.

The collection records 100 years of Butte work, life, and leisure.

NHPRC spokesman Keith Donohue told the *Montana Standard*, "The Smithers Collection promises to enrich research and study of one of the world's largest copper mining operations, diverse ethnic groups and immigration, businesses, labor unions and community development, as well as street scenes and daily life."

Tickets can be purchased at the Butte-Silver Bow Public Archives or online at <https://squareup.com/store/buttearchives>. Call 406-782-3280 for details.



Image by C. Owen Smithers is part of the Night in Black and White silent auction. Proceeds help preserve the collection, which records 100 years of Butte work, life and leisure.

CAVE: Collaborative exhibit melds art and neuroscience

"CAVE," a collaborative art-science project created by Montana State University faculty, is on display through December at the Holter Museum of Art in Helena.

The exhibit is a collaboration between artist Sara Mast, who teaches at MSU, and an interdisciplinary team that includes neuroscientist John Miller, architect Jessica Jellison, digital fabricator Bill Clinton, composers Linda Antas and Jason Bolte, computer scientists David Millan and Brittany Fasy, digital artist Barry Anderson, music technologist Chris Huvaere, and photographer Zach Hoffman. The group calls itself the NeuroCave Collaborative.

According to its creators, "CAVE" merges the "mind" of 35,000-year-old cave art with state-of-the-art brain research. An interdisciplinary research team composed of faculty and student artists and scientists from MSU and the University of Missouri, Kansas City, has created this interactive installation in which light and sound elements are controlled by participant brainwaves.

Using current neuro-feedback technology,



"CAVE," a collaboration between artist Sara Mast and MSU's NeuroCave Collective, merges cave art with state-of-the-art brain research.

participants' physiological responses to their surrounding environment simultaneously inform the environment, projecting fluctuating sound and color fields that blur the perceptual boundaries between sensation and creation.

Evoking the deeply spiritual and communal nature of early artistic sites such as the Chauvet-Pont-D'Arc cave in France, the installation echoes cultural memory and bridges the origins of art with the latest advances in neuroscience.

The cutting-edge exhibition aims "to spark meaningful dialogue about the deep, natural

interconnectivity found across intellectual disciplines and human creativity."

Mast also teams up with Lisa Pressman of New Jersey for "Two Painters Talking," on display through Oct. 27. The two artists became close friends and colleagues in 2008, when they were both included in the invitational exhibition, "New Talent," in Philadelphia. They maintain a close personal and professional relationship, and offer painting workshops and work on paintings together.

This exhibit marks the first time that Mast and Pressman have set out to create a visual discourse sustained over time and space. It's inspired by research that shows that handprints in eight cave sites in France and Spain were mostly left by women. The two artists took the imagined experience of making that first mark on the cave wall to create a shared embodiment of the origin of painting and the "voice" that echoed back.

For more information, call 406-442-4600 or visit holtermuseum.org.

Artists in Print

Jaune Quick-to-See Smith: In the Footsteps of My Ancestors

Edited and introduced by Robyn G. Peterson, with essays by Lowery Stokes Sims, Gail Tremblay, and Jaune Quick-to-See Smith

Jaune Quick-to-See Smith is one of the U.S.'s most important indigenous fine artists. Coming of age when Abstract Expressionism with its white male tenor dominated the art world, Smith pushed back and developed a strong personal vision forged from belonging to two marginalized groups by birth (female, Native American) and one by choice (non-urban).

This catalog, published by the Yellowstone Art Museum in March, documents a major exhibition curated by the museum and now traveling on a multi-state tour.

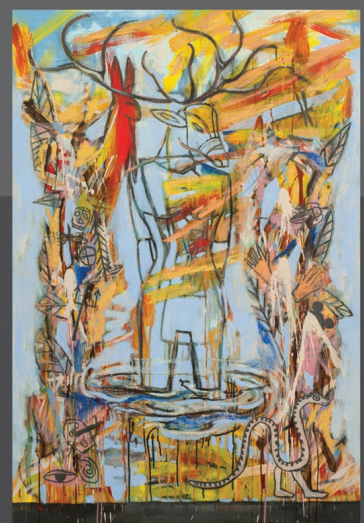
Smith is a mature, late-career artist with extraordinary aesthetic, intellectual, and curatorial achievements to her credit. She mines her cross-cultural experience and Salish-Kootenai identity, and spans cultures with powerful, idiosyncratic results of high aesthetic caliber.

The evolution of her lifelong investigations is a cornerstone of this exhibition. Both exhibition and catalog examine themes that perennially recur in Smith's work, including conflict, compassion, peace, the cycle of life, irony, and identity.

Few Native artists have worked with such alacrity and aesthetic success between cultures and art worlds. Smith has an international reputation with a strong, clear body of work; she has earned her leading standing among women artists and Native American artists while simultaneously aligning both of these often still marginalized groups more closely with the mainstream art world.

Smith describes herself as a "cultural arts worker;" she has credits as a curator, writer, speaker, and leader in the arts. The catalog illustrates all 44 of the paintings, prints, works on paper, and mixed media works that comprise the exhibition.

Learn more at www.artmuseum.org.



JAUNE QUICK-TO-SEE SMITH
In the Footsteps of My Ancestors

ABOUT VISUAL ARTISTS

Bob Durden, “Earthly Delights”

Through Dec. 28 at Paris Gibson Square Museum of Art,

Great Falls

“Earthly Delights,” a new series of colorful encaustic and oil paintings, illuminates Bob Durden’s connection to nature through landscapes while transmitting subtle aspects of correlations within humanity.

“Growing up and living much of my life in Montana, I have always been drawn to the landscape for inspiration. I am continually struck by the surrounding beauty.”



“McCrae’s Field” by Bob Durden

He explores the relationship between humans and nature in his work, “though ironically, humans are rarely ever present.”

Recent paintings and drawings explore the sublime aspects of the natural world. “My intention is to convey a message that is politically neutral, preferring to convey an attitude about the balance and sense of calm that can be found in a chaotic world,” he writes.

“I find inspiration in my gardens and the creatures that inhabit it. Big truths can be found while looking at the phenomenal world that is spread beneath our feet.”

Durden hopes viewers find beauty in his work that inspires them to further seek out the joy and wonder in their own surroundings, “whether it’s a bee in flight, the symphony of color in a garden, or the simple joy that can be found when examining a blade of grass swaying in the breeze.”

Durden currently lives in Billings, where he serves as the senior curator at the Yellowstone Art Museum. He earned a bachelor of arts in painting and communication arts in 1984 from Eastern Montana College and a master of fine arts from Montana State University in 1990.

Though this Montanan is deeply bonded to his roots, his academic career includes time spent at the University of Oregon and Wichita State University, and he has worked in the arts in Kentucky. In the early 2000s he served as the curator of art for Paris Gibson Square and his work has been exhibited across the western United States.

Tad Bradley, “Biological Explorations”

Through Nov. 26 at the Jessie Wilber and Lobby Galleries in the Emerson Center for the Arts and Culture, Bozeman

Artist’s website: www.tadbradleydesigns.com

Bozeman glass artist, designer and educator Tad Bradley says

his architectural background fuels his approach to art and design. “I am compelled to explore overlapping and dissimilar ideas while being mindful of a design narrative, parallel to life itself,” he writes. “I consider it an honor to bring ideas from the minds-eye to reality.”

Trained as an architect, he interned with residential and commercial firms back East before exploring apprenticeships as a blacksmith, steel fabricator and glassmaker. He chose to pursue glass as a medium, and eventually moved to Bozeman, where he has a large studio space and classroom. He also teaches at Montana State University’s School of Architecture, and designed and fabricated his fifth permanent installation on the MSU campus this summer.

“Biological Explorations” is based upon his fascination with the human body and its complexities. The work in this exhibit journeys from the inside outward, from the imaging that allows us to see into the body to the senses used to understand and respond to our environment.

A series of glass works resembling giant eye charts “are obviously larger than what you may find in an optometrist’s office and inspired by hyperrealism.” On the other hand, the plates in the “Rorschach Revisited” series are the exact scale of the original plates first printed in 1921.

“One of my goals in creating this work was to analyze how we as humans experience the world, interact with one another, and stand alone as individuals. I hope that the work creates curiosity, questions and conversation.”

Cindy Betka, “Water, Water, Water”

Through Oct. 30 at Zoot Gallery, Bozeman

Artist’s Website: cindybetka.blogspot.com

Bozeman artist Cindy Betka describes water as her muse. “I find a mesmerizing beauty in the reflections and patterns of waves on a mountain stream or lake ... My hope is that we keep these beautiful places in mind each time we use water, prompting us to conserve.”

Betka studied in Rome, Italy, and attended The Art Center College

of Design in Pasadena, CA, majoring in illustration. Her dream of becoming a medical illustrator culminated in a degree from the University of Illinois and certification from The Association of Medical Illustrators.

After working as a medical illustrator in staff and freelancing positions she decided to make the leap to painting full time. Her and her husband moved to Montana where they fell passionately for the landscape and the western/ranch way of life. Betka’s artwork has found homes in both public and private collections, national and international.

“Painting is my language to express my feelings about the moment. As I progress in a work, I check for technical soundness at the same time trying not to lose the inspiration that brought me to create. With my works I want each scene to show it has a vital life of its own with emotions attached.”



“Quiet Waters” by Cindy Betka

Laura Blue Palmer, “Overlook”

Reception: 5:30-8:30 p.m. Nov. 10 at Zootown Arts Community Center, Missoula

Artist’s website: laurabluepalmer.com

Laura Blue Palmer makes ethereal atmospheric landscapes inspired by sunsets, skies, mountains, and water. Her artwork is memory based and she spends her free time sky watching, backpacking, and hiking in the remote wilderness. The artist says she is most interested in capturing the continuum of changing color and light, which play off a landscape horizon.



“Daydreams” by Laura Blue Palmer

Palmer tries to balance her compositions through layering paint and exaggerating color.

Born in Roanoke, VA, she moved to Montana in 1994 and studied fine art at the University of Montana in Missoula for two years. She completed her formal art education at the San Francisco Art Institute, earning a BFA in 1999.

She lives in Missoula and continues to be inspired by the wild spaces of the West, documenting her experiences of nature in evocative abstract landscapes. “I love to work with color and light in representing the moods and places I have seen in the wilderness.”

She has backpacked extensively in Montana, Canada, Wyoming and Alaska, and draws on these locations to create her oils, which are “as much about memory as about place. I look upon my paintings as a map of my life, which I am constantly creating.”

In addition to making landscapes, she paints birds in portrait format, inspired by the avian life near her home. “I’ve been studying the birds in this region ... I love observing them through binoculars, choosing one, then painting it with rich oils.”

Her latest work is a body of abstract, linear compositions that suggest organic or floral scenes using bold colors against high contrast backgrounds. “The process is fluid and exciting, a journey that I hope to continue exploring.”

Featured Artist: Barbara Nan DeBree

Through October, Mountain Sage Gallery, Helena

Ceramic artist Barbara Nan DeBree grew up in on the family cattle ranch near Helena. Until her teens, she lived a classic rural Montana life in a brick house built by her parents and heated by a wood stove. As the youngest of six children, DeBree often ended up with garden duty, since she was too small to wrangle steers or herd cattle.

When she was done with chores, she played in the mountains surrounding the ranch. This is where her love, passion and respect for gardening, Montana wildlife and scenery began.

DeBree, who has an affinity for “playing in the mud,” throws and teaches wheel throwing at the Clay Arts Guild in Helena, as well as her home studio. “The meditative and mindful qualities of throwing on the wheel are a vital part of my life and art,” she says.

Her latest work combines her love of painting and drawing Montana wildlife with her pottery. She embeds her original drawings into her ceramics using an iron-oxide decal process. She also captures wild flowers of Montana on her pottery, using a specialized glaze technique to achieve a playful ink and watercolor look.

All of Barbara’s pottery pieces are functional and food safe. Her intent is to invite others to incorporate art into their life, rather than always keeping art separate from everyday existence. Many of her pieces are large, again as an invitation for owners of her art to invite groups of people together for a meal, music and laughter. “In this day and age,” she says, “this simple act of connection and relationships is more important than ever.”



“Montana Paintbrush” by Barbara Nan DeBree



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Send your submissions for About Visual Arts

With About Visual Arts, *State of the Arts* continues to profile living Montana artists (no students, please), whose work is the focus of a current exhibit (on display during some portion of the three months covered by the current issue of *State of the Arts*).

Submissions must include:

- A digital image of the artist’s work, with title of the piece (at least 200 dpi and 500kb);
- A brief bio and description of the artist’s work;
- Dates and title of exhibit; and
- The gallery or museum name, town and phone number.

MAC will select submissions that reflect a cross-section of gender, geography, styles and ethnicity, and are from a mix of public and private galleries and museums.

Submissions for the Winter issue (January-March) are due by Dec. 1; send to Kristi@livelytimes.com with About Visual Arts in the subject line.

About Visual Artists is compiled by Kristi Niemeyer



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“Crow Stories” makes Montana premiere at YAM

The Yellowstone Art Museum in Billings hosts Montana’s first public screening of “Crow Stories,” 6:30 p.m. Oct. 5.

Photographer Sean Kernan, whose work has been seen in books, exhibitions, and ads around the world, spent seven years visiting the ancestral lands of the Crow people in all weathers and seasons, filming the life that he found there. The result is this unique immersion into the world of the tribe.

Viewers join in hunting buffalo in the Bighorn Mountains and watch Sundancers rehearsing in a night meadow. Follow a herd galloping across the high pastures while poet Henry Realbird sings his ode, “Rivers of Horse.”

Rising Crow rap star Supaman asks, “Why are suicides on the rez so high?” And Joe Medicine Crow, the last War Chief, tells how to live a balanced life.

“I was given the enormous gift of a sojourn far out of my usual world. Now all I want is to pass this gift along to anyone who would like to travel there.”

For more information, visit www.crow-stories.net or www.artmuseum.org.

FILM CLIPS NEWS FROM THE MONTANA FILM OFFICE

Global film festivals embrace Montana feature films

By Montana Film Commissioner Allison Whitmer

Self determination, wilderness survival and embracing the outdoors are recurring themes from filmmakers exploring the spectacular unspoiled nature of Montana through film, and tough choices are at every turn. A hike in the woods, a hunting trip, the search for lost horses, questioning reality, and restoration of vision lead to the gentle sounds of running water and nature at its most majestic.

“Walking Out”: The third feature from brothers Alex and Andrew Smith (“The Slaughter Rule,” “Winter in the Blood”) in their Montana-based stories, has the Smiths teaming up with Academy Award-nominated producer Brunson Green, who returned to Montana with Laura Ivey to take us down the path of missed turns and critical decisions in the depths of winter.

Adapted from the short story by David Quammen, Golden Globe winner Matt Bomer and Josh Wiggins must reach past their estrangement to survive. With appearances by Bill Pullman and Lily Gladstone, “Walking Out” premiered at the 2017 Sundance Film Festival in U.S. Dramatic Competition, and has been enthralling audiences all year.

Additional stops include 2017 SXSW in Austin, Sundance Film Festival: London, San Francisco Film Festival, Woodstock Film Festival, Festival Internacional Cine de América (Hildago, Mexico), Woods Hole Film Festival, Giffoni Film Festival (Italy), BAMcinématek (New York), American Essentials Film Festival (Australia), Sarasota Film Festival, the Sun Valley Film Festival and the Anyang International Youth Film Festival (Korea).



Actor Bill Pullman will receive the Woodstock Film Festival’s Excellence in Acting Award Oct. 14 for his portrait of the main character in “The Ballad of Lefty Brown.”

Closer to home, it will be screened during the Montana Film Festival, Oct. 5-8 in Missoula, with IFC Films distributing for release in theaters on Oct. 6.

“The Ballad of Lefty Brown”: Screen Favorites Peter Fonda and Bill Pullman return to the old west in The Ballad of Lefty

Brown. Director Jared Moshe chose authentic Montana locations in Bannack, Virginia City and Harrison. Pullman plays Lefty Brown, the aging sidekick to Fonda’s Eddie Johnson.

Frontier justice takes front and center stage when Lefty sets out to avenge a brutal murder. This crowd favorite premiered at SXSW 2017 in Austin, and has played the Nantucket Film Festival and screens at the Woodstock Film Festival in October.

Distributed by A24 and DirectTV Cinema, it will also screen during the Montana Film Festival and has a release date of Dec. 15.



“Walking Out” makes its Montana debut during the Montana Film Festival, Oct. 5-8 in Missoula.

“Buster’s Mal Heart”: Emmy Award-winning actor Rami Malek of Mr. Robot fame struggles with his numbing night-clerk job at a hotel in “Buster’s Mal Heart,”

when a chance encounter with a conspiracy-obsessed drifter, DJ Qualls, changes his life forever.

Filmmaker Sarah Adina Smith chose locations near Glacier National Park and Kalispell, filming in the Outlaw Hotel (Fairbridge Inn and Suites). Producers took full advantage of the Flathead Valley winter scenery and access to the Outlaw’s classic look.

Premiering at the Toronto International Film Festival, it has screened at AFI fest and the Tribeca Film Festival, with a theatrical release on April 28, 2017.

“Charged”: Life hits closer to home in the documentary “Charged.”

Montana producers Dennis Aig, George Potter, Ben Masters and Tony Award-winner Peter Hochfelder team up with Phil Baribeau in Eduardo Garcia’s tale of a harrowing journey back to health after a backcountry hiking encounter with 2,400 volts of electricity.

Jennifer Jane’s in-hospital footage starts the audience on a journey of life and relationships.

Beginning with the opening night film at the Santa Barbara Film Festival, this powerful documentary has been appearing at the Telluride Mountain Film Festival, San Francisco Documentary Film Festival, Newport Beach Film Festival, Greenwich International Film Festival, Aspen Mountain Film Festival, Martha’s Vineyard Film Festival, Enfoque International Film Festival (Puerto Rico), and at Montana’s Big Sky Documentary Film Festival.

The Big Sky Film Grant program provided support to “Walking Out,” “The Ballad of Lefty Brown” and “Buster’s Mal Heart.” Phil Baribeau’s previous film, “Unbranded,” was also a recipient of the grant program.

Audiences worldwide have been given unprecedented exposure to Montana’s spectacular, unspoiled nature and charming small towns through these films. The wide variety and depth of stories told here display Montana as the ultimate location.

The Montana Film Office, a program of the Montana Department of Commerce, posts film news, casting calls, and crew calls online weekly at montanafilm.com, on Facebook as Montana Film Office, and Twitter as @MTFilmOffice.

Bigfork, A Montana Story

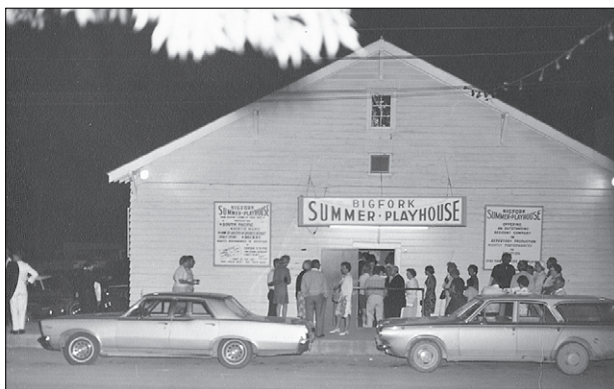
Documentary on the scenic village premieres Nov. 3

The Bigfork Art and Cultural Center (BACC) announces the premiere of the original documentary film, “Bigfork, A Montana Story,” at 7 p.m. Friday, Nov. 3, at the Bigfork Center for the Performing Arts.

The much-anticipated film is a collaboration between local film writer and producer Ed Gillenwater, Bigfork artist Tabby Ivy, and area resident, collector and archivist Denny Kellogg. Their last effort resulted in 2015’s “A Timeless Legacy, Women Artists of Glacier National Park,” the groundbreaking exhibition at the Hockaday Museum of Art in Kalispell, which also included a book and documentary film that recently aired on Montana PBS.

Their new collaboration tells the story of the small village on the shores of Flathead Lake, and its journey to become one of the best of the last best places in Montana. The film presents the geological beginnings of the area, the First People who inhabited the land, and the traders, trappers, early pioneers, and entrepreneurs who came from across the continent to build the town and to make Bigfork their home.

“In the late 19th century the Bigfork/Swan Lake area became a destination for adventurous folks who were fleeing ‘civilization’ or looking for a fresh start,” explains Kellogg. “What it didn’t offer in riches, it did provide



The Bigfork Summer Playhouse drew a crowd in 1966.

in plenty: community, independence, opportunity, and recreation, all in a spectacular natural setting unmatched elsewhere in the lower 48 states.”

The documentary takes viewers through the early days of Bigfork, with first-person interviews of long-time residents who share their family histories and stories.

“This project was not intended to be a definitive history of the town of Bigfork, but rather to tell a narrative of place,” says Ivy. “And, while these events happened here, they share a common theme of adventure, courage, and grit shown by all who came West to build a new life and chose to make Montana home.”

More than two years of research, filming, recorded interviews, and data collection has resulted in an immense treasure trove of his-

torical data. The project took almost 3,000 hours of volunteer time, resulting in 55 on-camera interviews, 3,000 video clips, and upwards of 700 photos and images collected for the project. To preserve and build upon this material, a Bigfork History Digital Archive has been established at the Bigfork Art and Cultural Center.

“We have had the privilege of gathering many personal stories and images about this beautiful area and its people,” says Gillenwater. “Only a few of these pieces of history can fit within the documentary film and book. However, everything will become part of an interactive digital archive, where the community can experience and add their own family stories to this history.”

A DVD of “Bigfork, A Montana Story” and a companion book will be available for sale at the November premiere and at BACC.

In conjunction with the release of the film, the BACC will host “The Bigfork Documentary Project Exhibition: Bigfork, A Montana Story,” Oct. 27-Nov. 17. The exhibition will feature photos, stills, artifacts, memorabilia, stories from area residents, and interactive features. The opening reception is Oct. 27, with a book signing and closing reception Nov. 17.

VIP and advance tickets go on sale Oct. 1, and general admission tickets are available for \$15 at the door, if available. For details, visit bigforkculture.org.

LITERARY LANDSCAPE

Montana Book Festival: Sept. 27-Oct. 1 in Missoula

More than 150 authors participate in literary events throughout downtown Missoula during Montana Book Festival, Sept. 27-Oct. 1. Planned events include readings, author signings, panels, writing workshops, music and dancing, and a book fair.

Pulitzer Prize-winning author Jane Smiley headlines this year's festival, participating in a number of special events beginning with the fan favorite, Pie and Whiskey, a ticketed event at the Union Club on Thursday, Sept. 28. On Friday, Sept. 29, she joins novelist Donald Ray Pollock for a gala reading at the Holiday Inn; and on Saturday, Sept. 30, she'll offer a reading and discussion on her new books for young readers at Shakespeare & Company.

Other highlights include: a community poetry reading to commemorate the global event 100,000 Poets for Change; a book fair and exhibitor showcase at The Public House; a reading by *New York Times* environmental and science writer Jim Robbins from his new book, *The Wonder of Birds*; a reading by Lowell Jaeger, Montana's new Poet Laureate; and a celebration of a new collection of suspense fiction, *Montana Noir*.

"This year's festival welcomes fresh, new voices into Montana's time-honored literary landscape, while paying homage to those who paved the way," says Karla Theilen, 2017 festival director.

A portion of this year's festival will turn the spotlight on enduring regional authors.



Among those offerings: a panel discussion focuses on the lifetime achievements of author and longtime University of Montana Creative Writing director Bill Kittredge; and writers lead panel discussions on *The Last Best Place* anthology as it celebrates its 30-year anniversary, and on Montana writing since the "the Big Book" was published.

A festival button (\$15) is required to attend some events, while many remain free to the public. A full schedule is available

online at: montanabookfestival2017.sched.com.

Festival highlights:

Wednesday, Sept. 27: National Book Award finalist Sandra Scofield discusses how to shape a novel at the Fact & Fiction A&E Conference Room; Poetry Slam! at E3 Convergence Gallery; and Kick-off Dance with traditional music at the Missoula Senior Center.

Thursday, Sept. 28: Julie Stevenson, a literary agent with New York-based firm Massie & McQuilkin, listens to author pitches and offers publishing advice from 9 a.m.-noon at Fact & Fiction A&E Conference Room; Poet Joni Wallace leads a workshop in writing about art at 9:30 a.m. at the Missoula Art Museum; a panel featuring Submittable co-founder Michael FitzGerald and Warms Springs Productions founders discusses how these Missoula-based creative start-ups grow

and thrive from 3:30-4:30 p.m. at Shakespeare & Co.

Friday, Sept. 29: Former Guerrilla Girl Donna Kaz shares her story as a feminist activist at 11:30 a.m. at Missoula Art Museum; Beth Judy, Lorna Milne, and Ken Robison discuss *Bold Women and Rebels of the West* at 11:30 a.m. at Fact & Fiction; Missoula Writing Collaborative director Caroline Patterson reads from her new story collection, *Ballet at the Moose Lodge*, at noon at the Dana Gallery; Jane Little Botkin reads from her new book, *Frank Little and the IWW*, which tells the story of her great grand uncle, Frank Little, a labor organizer and free-speech advocate who was lynched in Butte, 1 p.m. at Fact & Fiction.

Saturday, Sept. 30: Rocky Mountain Mystery Writers talk about writing suspense fiction at 9:30 a.m. at Dana Gallery; Missoula poets, musicians, and artists join others around the world for 100,000 Poets for Change, a demonstration and celebration to promote peace, sustainability and justice, 11 a.m. at the Missoula Art Museum Art Park; and Jamie Harrison (*The Widow Nash*) and Alexandra Teague (*The Principles Behind Flotation*) read from their new novels, 4-5 p.m. at Fact & Fiction.

Sunday, Oct. 1: Writers discuss the ins and out of self-publishing at 10 a.m. at Fact & Fiction; three Western-based queer writers discuss transparency in nonfiction writing at 10 a.m. at E3 Convergence Gallery; poet Sarah Vap reads from her work at 2 p.m. at Montgomery Distillery and poets Natalie Peeterse and Philip Shaefer follow at 3:15 p.m. at the Montgomery Distillery.



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Pulitzer Prize-winning author Jane Smiley headlines three events at the Montana Book Festival. (Photo by Derek Shapton)

High Plains Book Awards and Festival: Oct. 19-21 in Billings

The 11th annual High Plains Book Awards and High Plains BookFest bring authors and readers to Billings Oct. 19-21.

Thirty-five authors have been selected as finalists for the book award out of 185 nominations in 12 categories. Of the 35 finalists, 12 are from Canada, 11 from Montana, and 12 from nine other states.

Three finalists, Larry Watson, Peter Hassrick and Seabring Davis, are previous High Plains Book Award winners.

Each nominated book was read and evaluated by community volunteers in the first round of the selection process. The finalists' books in each category are judged by writers who have significant connections of the High Plains region, many of whom have won previously in the particular category they will judge.

Among Montana's finalists:

Art & Photography: Sumio Harada, *Wild Harmony of Glacier National Park*

Children's Book: Ted Rechlin, *Bears*

First Book: Alice Colton, *Riversong*

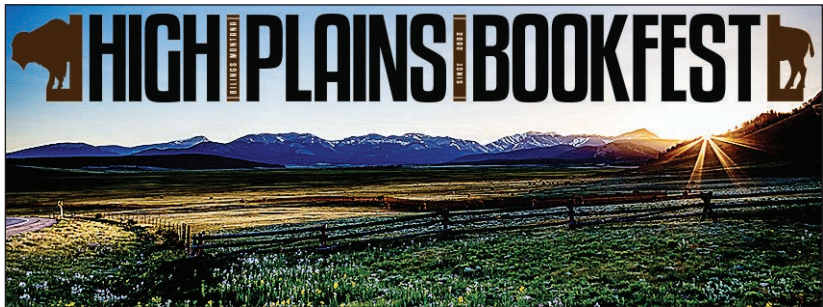
Medicine & Science: Sneed B. Collard III, *Hopping Ahead of Climate Change: Snowshoes Hares, Science and Survival*; Marc Beaudin, Max Hjortsberg and Seabring Davis, eds, *Unearthing Paradise: Montana Writers in Defense of Greater Yellowstone*

Nonfiction: Paul Wylie, *Blood on the Marias: The Baker Massacre*; Timothy Egan, *The Immortal Irishman: The Irish Revolutionary Who Became an American Hero*; Michael Yochim, *A Week in Yellowstone's Thorofare: A Journey through the Remotest Place*.

Poetry: Lowell Jaeger, editor, *Poems Across the Big Sky II*.

Short Stories: Glen Chamberlain, *All I want is what you've Got*; Rick Bass, *For a Little While*

Women Writers: Christine Carbo, *Mortal Fall*



Winners in each category will receive a \$500 cash prize during the Awards Banquet on Saturday, Oct. 21, at the Yellowstone Art Museum. Poet Mandy Smoker Broadus is keynote speaker.

Other readings and presentations include:

Thursday: John Clayton, noon at the Western Heritage Center; and Jamie Ford, 5:30 p.m. at This House of Books.

Friday: Paul Wiley, noon at the Western Heritage Center, followed by Sumio Harada at 2 p.m.; and Debra Magpie Earling, 7 p.m. at the Billings Public Library.

Saturday: Peter Hassrick, 1 p.m. at the Billings Public Library.

More information is available at highplainsbookawards.org.

MONTANA POET LAUREATE

Wondrous World

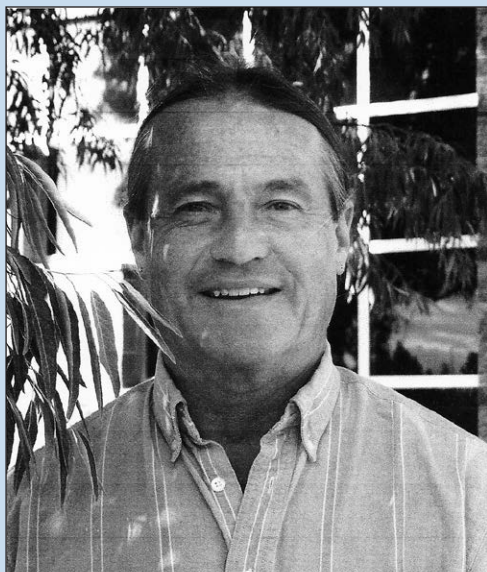
Many wonders I've beheld in this wondrous world of canyons and chasms and summits of sculpted snow. None so radiant, so indelible, as my daughter, nine-years-old, perched on a granite ledge, dangling her legs, awash in sunshine above a slope of scree slanting into an alpine meadow of riotous and frantic blooms.

I'd left her there while I scouted our most favorable path of descent. And navigated to her side again by the music of her song – a child's song she'd learned for the pageant at school. Her bird-like voice in the breeze amidst the incense of nectar. Her smile and rejoicing wave upon my return. A dozen mountain goats,

curious, nosing closer, transfixed to witness this ever-unfolding wondrous world. Where I, like the goats, paused in reverence. And like the goats, I inched forward toward her, while clouds above continued to flow and blossoms widened to the sky's melodious allure. And beneath us

ancient strata rose toward daylight through dark.

– Lowell Jaeger



Montana Poet Laureate Lowell Jaeger reads from his work during the Montana Book Festival. The anthology he edited, *Poems Across the Big Sky II*, is a candidate for the High Plains Book Awards.



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Hometown Humanities comes to Sidney

Humanities Montana has chosen Sidney as the next site for Hometown Humanities, an initiative that brings a year's worth of humanities-based programming to a single community.

A local steering committee with representatives from the MonDak Heritage Center, Sidney Chamber of Commerce and Agriculture, Sidney-Richland County Library, ONEOK, Inc., the Boys & Girls Club of Richland County, and area schools will work with members of the community and Humanities Montana staff to plan approximately 25 educational and cultural programs.

Events will include public speakers, speakers in the schools, community discussions, and more.

To participate in the planning committee or to sign up for a newsletter to get alerts about upcoming events, email info@humanitiesmontana.org. Humanities Montana welcomes input and participation from all residents of Richland County.

Previous Hometown Humanities locations include Miles City, Dillon, Lincoln County, Havre, and Livingston. Next year's application will open in early 2018; learn more at humanitiesmontana.org.

Missoula's nonprofit arts industry generates \$54M

Arts industry returns \$4.4 million in local and state revenue

The nonprofit arts and culture industry generates \$54 million in annual economic activity in Missoula, supporting 1,913 full-time equivalent jobs and generating \$4.4 million in local and state government revenues, according to the *Arts & Economic Prosperity 5*, a national economic impact study.

The most comprehensive economic impact study of the nonprofit arts and culture industry ever conducted in the United States, *Arts & Economic Prosperity 5* was conducted by Americans for the Arts, the nation's leading nonprofit organization for advancing the arts and arts education. Missoula was the only Montana participant in the study.

According to the study, nonprofit arts and culture organizations spent \$20.4 million in Missoula during fiscal year 2015. This spending is far-reaching: organizations pay employees, purchase supplies, contract for services and acquire assets within their community. Those dollars, in turn, generated \$16.7 million in household income for local residents and \$1.5 million in local and state government revenues. The full report of Missoula's statistics is available at www.artsmissoula.org.

"This study confirms what members of our arts and cultural community have known for years: that the arts industry in Missoula contributes mightily to the local economy, while helping to make Missoula an attractive place



Tom Benson of Arts Missoula (far right) was among a group of grassroots arts supporters who gathered in Washington, D.C., July 27 to lobby key members of Congress to increase funding for the arts. Other participants included (l-r): Randy Cohen, vice president of Research and Policy, Americans For The Arts; Robert Lynch, president and CEO, Americans for the Arts and Arts Action Fund; Tom Werder of New Jersey; recording artist Ben Folds; Wayne Andrews of Mississippi; Dan Bowers of Tennessee; Julie Richard of Maine; and Mayor Alison Silberberg of Alexandria, VA.

in which to live and work," said Tom Benson, executive director of Arts Missoula. Benson also traveled to Washington, D.C., in late July as part of a grassroots effort to lobby key members of Congress on increasing funding for the National Endowment for the Arts and to participate in a Congressional and press briefing on the economic impact of the arts.

"Understanding and acknowledging the incredible economic impact of the nonprofit arts and culture, we must always remember their fundamental value. They foster beauty, creativity, originality, and vitality. They inspire us, soothe us, provoke us, involve us, and connect us. But they also create jobs and contribute to the economy," said Robert L. Lynch, president and CEO of Americans for the Arts.

Nationally, the *Arts & Economic Pros-*

perity 5 study reveals that the nonprofit arts industry produced \$166.3 billion in economic activity during 2015. This spending – \$63.8 billion by nonprofit arts and culture organizations plus an additional \$102.5 billion by their audiences – supported 4.6 million full-time equivalent jobs and generated \$27.5 billion in federal, state and local tax revenues.

Arts industry boon for local businesses

In addition to spending by organizations, the nonprofit arts and culture industry leverages \$33.6 million in event-related spending by its audiences. As a result of attending a cultural event, attendees often eat dinner in local restaurants, pay for parking, buy gifts and souvenirs, and pay a babysitter. What's more, attendees from out of town often stay overnight in a local

hotel.

In Missoula, these dollars support 1,115 full-time equivalent jobs and generate \$2.8 million in local and state government revenues.

In response to these economic numbers, Missoula Mayor John Engen commented, "We all know that Missoula's arts community feeds the soul. This study provides clear evidence that the arts community fills our collective coffers, as well."

The *Arts & Economic Prosperity 5* study was conducted by Americans for the Arts. The Missoula portion of the study was coordinated by Arts Missoula, and funded in part by a grant from the U.S. Bank Foundation. The full text of the national statistical report is available at www.AmericansForTheArts.org/AEP5.

NEA awards \$969,700 to Montana organizations

National Endowment for the Arts Chairman Jane Chu has approved more than \$82 million to fund local arts projects across the country in the NEA's second major funding announcement for fiscal year 2017.

This funding round includes partnerships with state, jurisdictional, and regional arts agencies. The NEA will award 1,195 grants totaling \$84.06 million to support organizations that employ artists and cultural workers to provide programs for thousands of people from Montana to Maine.

"The American people are recognized for their innovative spirit and these grants represent the vision, energy, and talent of America's artists and arts organizations," said Chairman Chu. "I am proud of the role the National Endowment for the Arts plays in helping advance the creative capacity of the United States."

Montana organizations received nine grants, totaling \$969,700. Recipients are:

- **Haven in Bozeman:** \$10,000 to support "A Community of Stories." The creation of a verbatim theater performance will enable survivors of domestic violence to share their stories with each other in group story-sharing sessions or in one-to-one interviews. Participants will be invited to participate in the playwrighting process.

The script will be forged from the transcripts gathered during the story-gathering phase. A public performance will be followed by a panel discussion. The production will help Haven raise awareness and stimulate dialogue about domestic violence and foster communities of support for victims and survivors.

- **Montana State University (on behalf of Montana Shakespeare in the Parks):** \$25,000 for the company's summer tour. The project included a production of Shakespeare's "Macbeth," directed by Executive Artistic Director Kevin Asselin, and "You Never Can Tell" directed by guest director Bill Brown.

Professional theater productions were performed in communities throughout Mon-

tana, northern Wyoming, eastern Idaho, and western North Dakota, with a special focus on rural, underserved areas. All performances were offered at no cost to the audience in local parks and public spaces.

- **Mainstreet Uptown Butte:** \$30,000 for the 2017 Montana Folk Festival: A Decade in the Making. The tenth edition of the Montana Folk Festival featured artists across the nation presenting traditional music, including the genres of Cajun, Irish, blues, gospel, and bluegrass. In addition to dance performances and craft demonstrations, the festival also included a special area dedicated to Montana's traditional material culture and its influence on the state's history and heritage.

- **Art Mobile of Montana (aka Art Mobile) in Dillon:** \$20,000 for a traveling exhibition and visual arts education program. A specially equipped van travels across the state, providing access to original artworks by Montana artists. Art-making activities are offered in a range of media and are accompanied by presentations from the artists.

The program provides resources for teachers in schools throughout Montana, including those on the reservations of 12 federal and state-recognized Native American tribes.

- **Montana Arts Council:** \$779,700 for Partnership Agreement activities associated with carrying out the agency's NEA-approved state strategic plan.

- **Montana Office of Public Instruction (aka OPI):** \$30,000 to support Montana Teacher Leaders in the Arts. In partnership with the Montana Arts Council, the project provides professional development to a cohort of teachers in how to integrate arts into the curriculum for a positive impact on student cognition.

Participants attend a summer institute, form professional learning communities, and join web-based meetings to share curriculum and lesson plans. Together they develop knowledge and skills in arts integration and become leaders and champions for arts education in their schools and communities.

Candidates for the program are selected

through an open application process, and outreach encourages participation from teachers in schools that are small, geographically isolated, or that serve a majority American Indian population.

- **Big Sky Film Institute in Missoula:** \$20,000 for the Big Sky DocShop conference. Presented during the Big Sky Film Festival, the conference includes hands-on workshops and panel discussions, as well as the opportunity for emerging artists to pitch works-in-progress to funders and investors.

Programming will focus on new technologies in filmmaking such as virtual reality, online distribution platforms, and 3D cameras. In addition, the conference will include a three-day filmmaking workshop for teenagers.

- **MCT, Inc. (aka Missoula Children's Theatre):** \$30,000 for Missoula Children's Theatre's national performing arts residency tour to underserved communities and U.S. military bases.

This community arts experience puts youth center stage. Touring actors and directors cast local youth in original musicals based on a classic fairy tale. The children rehearse and perform as the culmination of one-week residencies, which include three age-specific workshops. Participants gain theater knowledge, self-confidence, and life skills from the experience.

- **Missoula Writing Collaborative:** \$25,000 to support From Main Streets to the Mountains: Mapping Missoula in Poetry. The Missoula Writing Collaborative, in partnership with the Missoula County Public Library and Missoula County Public Schools, will facilitate the creation of a work of public art based on poetry by local youth.

The artwork will incorporate students' poems and illustrations into a digital interactive map, and will be showcased in public places such as the library and the Missoula International Airport. The goals for this project are to strengthen connections to Missoula history, geography, and culture through creative writing. The project will engage fourth graders at about nine area schools.

LAW AND THE ART WORLD

State purchases of artwork and copyright ownership

By Bill Frazier ©2016

So far as I know, the following issue has not been discussed in art and law publications. Someone may have written about it, but I have not seen it.

This is the concept: Many state arts organizations and percent-for-art programs have money available for the purchase of artwork for state buildings and state projects. These purchases may be for the state capitol, the governor's mansion or office, a variety of state office buildings, state courts, veteran's homes and hospitals, children's homes, parks, highway sites, museums, libraries, and so on.

The art may be purchased by contract, by the result of a jury process, or by some form of contest or other form of competitive participation. This is an excellent system for supporting the arts and showcasing the work of many artists with many different styles and subjects.

State organizations look forward to the artwork and the artists enjoy participating and selling their work to the states. Not to be mercenary, but the money is usually pretty good, and most artists are producing artwork to make a living.

The copyright issue

This is the problem: The process is usually managed by the state arts council, paperwork is generated, advertising is done for the artwork, the artwork is juried, and a final selection and purchase made, all of which is governed by the site for locating the artwork. Upon completion, the arts council is happy and the artists are happy.

Then someone, usually in the state attorney general's office (and I am not saying this to be critical) generates a contract. Lawyers in attorney generals offices typically do not have a copyright or art background, so they may not know the nuances involved in art and copyright, and it is the job of the attorney general's office to look after the state's interest. The contract will probably be weighted to benefit the state, although it will not be the intention to take advantage of the artist.

The contract generally will cover all of the essentials of the purchase of the artwork from the artist – payment schedules and dates, for example – but often it will include

a provision whereby the artist relinquishes the copyright to the purchaser, i.e., the state. This is not necessary.

The state does not need to own the copyright and the artist should not have to transfer it. As we all know by now, the artist automatically retains ownership of the copyright when a piece of artwork is sold. If a buyer wants to own the copyright, that ownership would be subject to a separate written sales agreement and transfer from the artist.

The state may have legitimate reasons for seeking some form of reproduction rights to the painting or sculpture from the artist, but it should not automatically include the copyright. It would be acceptable to include limited reproduction rights, along with rights of publicity, for showcasing the work and promoting the artist.

For example, it would be appropriate for the image to appear in tourist brochures and other such things promoting the state, and arts council publications and activities.

Arts councils often serve as intermediaries between the artist and the state in such purchases, and their job is to look after the best interests of the artist and the arts in general.

These projects can be lucrative for artists and the arts council can generate much good will with other state agencies in placing quality works of art in their office locations. Many artists and arts organizations are still not aware of these state and federal purchase programs and they are really worth watching for. Notices typically appear in state arts council publications to which artists and other interested people can subscribe, usually for free, and on websites.

Pay attention to the contract

From the artist's standpoint, it is important, as with all other purchases, to pay attention to the contract. Watch for provisions relating to copyright ownership, as discussed above, and do not give up any rights unnecessarily.

As I say over and over in this column, be aware of what you sign and what you get involved in. Read arts council publications and watch for the announcements of "percent for arts" and other state arts purchases and



Bill Frazier

competitions. They are designed for the benefit of the artist.

Each state will probably have slightly different documentation, but in all cases that I know, the state will want to own the artwork out right, and in most cases will want an agreement from the artist not to duplicate the exact work again for other purposes without the permission of the state agency. This is not a violation of the artist's copyright because the artist will still own the copyright, and the right to prevent anyone else from using the image.

The state agency, legitimately, will not want to see the same sculpture or painting somewhere else. It is up to the artist, entirely, whether he is willing to pass the copyright along with the sale of the piece. If copyright transfer is a required element of the transaction, then the artist must determine if he wishes to participate under those circumstances.

Rhetorically, is retaining ownership of the copyright in a piece that cannot easily be reproduced anyway, worth losing out on the project, and its attendant publicity?

This is not intended as an advertisement for your local city or state arts council, but they are generally a tremendous asset to the state's arts and culture. Be familiar with their programs, funding, and publications and take advantage of what they offer the practicing artist.

Bill Frazier served a lengthy and invaluable tenure as chairman of the Montana Arts Council. He can be reached at artlaw@itstriangle.com. MAC thanks *Art of the West* for permission to reprint this series.



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Montana's Percent-For-Art Program

In 1983, the 48th Montana Legislature "... in recognition of its responsibility to create a more humane environment of distinction, enjoyment, and pride for all its citizens and in recognition that public art is a resource that stimulates the vitality and economy of the state's communities and provides opportunity for artists to practice their crafts," enacted a law providing that, "capital project appropriations by the legislature shall include ... an amount not to exceed 1% of the amount appropriated for the use of the Montana Arts Council for the acquisition of art for new state buildings ..."

The Montana Arts Council has administered this program since its inception in 1985, already placing art in more than 18 state buildings.

Learn more about the program at art.mt.gov/percentforart.

Tech Talk: Virtual Private Networks offer layer of security

By Mark Ratledge

I've covered internet and personal security issues here in the past because it's a fact of life that you simply can't know too much about how to be secure online. We all should know how to be careful with logins and passwords, be able to identify sketchy websites, and not open email attachments from people we don't know. But there's an extra step you may want to take when using wireless internet away from home.

In the bad old days, Wi-Fi was free and open and at any coffee shop or motel you never seemed to need a password to get on the internet. Now, there are hotspots everywhere, but fortunately, security is more on everyone's mind, so many public wireless networks are set up to require a password to connect. That password encrypts your internet traffic so it can't easily be intercepted wirelessly and your information stolen by someone.

But like anything, public Wi-Fi with a password can still be dangerous to use. There are scenarios when your information can still be grabbed when everyone is using the same password, or the whole network be "faked" by someone in order to steal all the traffic that flows through it.

If you do anything more in casual browsing and email when traveling, you should really step up your security. The solution is to use what is called Virtual Private Network, or VPN, which means exactly that: it's your own private network inside that Wi-Fi internet connection.

A VPN sets up a tunnel that provides a secure path for your data inside the "regular" internet connection and is nearly impenetrable to snoopers and hackers. A VPN is different than secure banking and online store websites that use https and you see a green "lock" in the browser address bar in contrast to other sites that are not https secure. A VPN encrypts all traffic between you and your web destinations.

A VPN can be especially important if you connect to your own business network while on the road. You've got a lot more to lose if someone intercepts your traffic, because then they can possibly get into your own network.



Mark Ratledge is a WordPress consultant. Check his website at markratledge.com.

You can also use a VPN at home for extra security with your internet service provider.

Like anything, VPNs used to be difficult to use, but not anymore. And many are pretty much transparent so you don't have to do too much in order to take advantage of the security. Many VPN providers have easy-to-use Windows and Mac installers and web-based systems to get you running, even on mobile devices.

This still can be pretty geeky stuff, so if the added security of a VPN sounds good, but you need help getting set up, ask your local teenager to help.

Some of the different VPN providers offer their basic services for free; others offer free trials and 30-day money back guarantees. You can check out current reviews of VPN services at two popular magazines, CNET <https://goo.gl/K5ujYK> and PC Magazine <https://goo.gl/jbbU7M>.



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Statewide arts service organizations

Montana has many arts-discipline-specific statewide service organizations. You can find a complete list here: art.mt.gov/arts_service_orgs

Montana Arts Council grants, awards & commissions

Visit the Montana Arts Council's website for a complete listing of grants, awards and commissions:

Individuals: art.mt.gov/grants_awards_comm_home#individuals

Organizations: art.mt.gov/grants_awards_comm_home#orgs

Schools: art.mt.gov/grants_awards_comm_home#schools

Programs and Services: art.mt.gov/programs_services_home

PUBLIC VALUE PARTNERSHIPS

The Three Rs at work in Montana

Public Value Partnership grants between Montana nonprofit arts organizations and the Montana Arts Council champion the fact that the arts are of benefit to all the citizens of Montana and are worthy of state and federal investment.

Public Value Partnerships utilize three tools we call "The Three Rs" to expand the public value of the work being done by Montana's non-profit arts organizations:

- Building relationships;
- Creating greater relevance and meaning; and
- Establishing return on investment (measured both as economic vitality and impact on people's lives).

MAC believes that using "The Three Rs" strengthens participation, understanding and support from audiences, donors and funders. We'd like to share some of the best examples of these recent stories with you:



Yellowstone Art Museum: Face-to-face contact remains the best way to build relationships.

Building Relationships

Yellowstone Art Museum (YAM), Billings: Our most effective means of building relationships remains face-to-face contact. It's not as efficient in reaching large numbers as mass mailings or advertising, but it results in sustained relationships with stakeholders who more fully understand and appreciate our mission and programs.

We've broadened the base of those with whom we converse by offering new events that target a larger share of younger adults (a quarterly evening music event, for example). We learn most when the conversations are less formal.

In FY16-17, we further developed an in-gallery tablet-based data-gathering system, and will continue to refine that in the coming year to accomplish the twin goals of gleaning evaluative data and conveying exhibition content to visitors. We also extract patterns of feedback from social media posts and "take the temperature" of audiences in response to programs.

Our highest quality exhibitions and programs are perceived as such by our audiences and result in the most positive and frequent feedback. Jaune Quick-to-See Smith's exhibition in FY16-17 is an example. The project earned some of the strongest grant and sponsor support we have ever received for a temporary exhibition, and attendance at the artist's presentation was outstanding.

It remains true that we don't go to our donors just when we have a request, and we don't see our volunteers only when they're working a shift. We offer appreciation events, public recognition, and as many other expressions of gratitude as we can afford. We work hard to stay in the public eye with press releases, newsletters, and social media.

This is in addition to paid media, and this past year, the Jaune Quick-to-See Smith exhibition – again – allowed us to expand our reach through paid media to out-of-state audiences from coast to coast.

We continue to use art and artists as a core relationship-builder with other stakeholders – obvious until one observes how many arts organizations go off-mission in pursuit of funding. We host many artist-based programs and workshops, and these too cement the perception of the YAM as genuinely community-minded.

The YAM continues to participate in the cross-community initiative, Billings Now, which involves leaders from all sectors who wish to take the city to the next level. We are encouraged by this group's across-the-board recognition of the key role of culture in any thriving community.

We also continue our active role in Billings Cultural Partners. In all of this, it has been less what we have learned and more what knowledge has been reinforced for us: that arts organization are a people-based industry, and if we are not finding the balance between delivering the content we're enthusiastic about and connecting with our community's own enthusiasms, we will not move forward. This does not mean abdicating our role as cultural authorities, but it does mean that we will never find the ways to delivery our content unless we listen to what matters to community members.

Creating Relevance

Whitefish Theatre Company (WTC): While WTC has been a vibrant creative outlet for community members for 39 years, we are always looking for new ways to produce relevant programming and promote a greater connection with our community through live theatre, music and dance.

As part of our 2016-'17 season, WTC included a Black Curtain, or reader's theatre, production of "Luna Gale" as a purposeful show to begin dialogue about child abuse, foster care, and the overwhelming stresses placed on those who work as social workers.

"Luna Gale," written by Rebecca Gilman, follows Caroline, an Iowa social worker tasked with deciding who should raise an infant taken into protective custody after the baby's young, drug-addled parents failed to seek prompt medical attention for her. While this seems to be a typical case at first, Caroline sparks a family conflict when she places the infant with one teen's mother, an evangelical Christian more concerned with hereafter than the here-and-now and whose views are in direct conflict with her daughter's wishes.

While this powerful play in and of itself is a heartbreaking, eye-opening tale of issues involved with family dynamics in social work cases, WTC hosted a talk-back with professional social workers after the show to start personal discussions with our audience on this important and relevant topic. Pamela Llicardi and Jamie Newman, both child protection specialists with the Montana Department of Health and Human Services, facilitated the talk back with the cast and director.

For both shows, nearly all of the audience members (200+ each night) stayed for the talk-back, asking insightful questions of the professionals about foster care, the reality of being a social worker, funding issues, and the challenges that these professionals face.

Pamela and Jamie were able to use specific examples from the play to answer some of these questions, reiterating several times how the actions and the conflicts ran true to their experiences in the challenging world of custody battles. In the end, the two social workers were able to instill with our audience that nothing is clear-cut in many of these cases and often there are no easy answers.

Our audience came away with a much bigger appreciation of the complexities of the foster-care system, the thankless but essential job that social workers do, and the difficulties in trying to make decisions for youth when sometimes there is no clear "right." Many audience members thanked WTC and the professional facilitators for



Whitefish Theatre Company: An outreach performance of "Mary Poppins."

starting this in-depth conversation in such an honest and safe environment. The audience clearly left the theater with more insights to this on-going issue in our society and more empathy towards the people who are working day to day to solve it.

Return on Investment

Carbon County Arts Guild, Red Lodge: The following is excerpted from a letter from Tracy Timmons, executive director of the Red Lodge Area Community Foundation, to the Arts Guild:

The Arts Guild is impactful to Red Lodge, especially to our artist population and our deep sense of cultural space. Significantly, with their four-year participation in the "A Place for Our Arts" steering committee, which provides leadership, support and oversight to the design and redevelopment of the Old Roosevelt School and the process of converting it into an arts and culture center.

As Deborah Sonderman-Klein, long time executive director of the arts guild so eloquently put it at the inaugural "A Place for Our Arts" meeting, when she noted that this marked the first time in 25 years that representatives from all arts organizations were seated at the same table to focus as a sector.

Since then, we identified the building, paid for a re-use study, commissioned a preliminary architectural report, held a design workshop, and purchased the building.

Now, the community is focusing on creating a formal partnership with the Arts Guild to expand their current programming into Old Roosevelt. That move not only expands opportunities for artists and community members, but because the buildings are located on opposite ends of town, it encourages folks shopping on Main Street to travel between both sites, encountering all of the galleries and shops that display art along the way.

The Arts Guild is best situated to provide artists with additional display space and to develop additional educational opportunities for artists to teach and for community members and tourists to learn more about arts at the new center.

The Red Lodge Area Community Foundation is committed to working alongside the Arts Guild to develop additional capacity to provide these needed resources to the community. Red Lodge is on the precipice of becoming the "Best Small Art Town in America" and the Arts Guild is engaged in making this happen.



Carbon County Arts Guild: The annual Labor Day Arts Fair draws visitors to Depot Gallery and park.

MONTANA ARTREPRENEURS

Applying to MAP: Affirmation, support, work and investment

The Montana Artrepreneur Program (MAP) is an art-centered business development program taught by MAP-certified working artists and open to all visual artists. We believe that a sustainable career in the arts is attainable by:

- Advancing one’s proficiency in a chosen medium;
- Understanding and proactively engaging in the arts community;
- Confidently articulating one’s story and purpose as an artist;
- Seeking a well-defined target market for one’s work; and
- Tactically planning for the future.

We believe in strategically finding the market that will support one’s art, rather than changing the art to fit a perceived market. We love to say that the “secret sauce” making this program especially effective includes the following ingredients:

Affirmation and Authenticity: Something special happens when an artist finds a group of people who share common concerns, pursuing art as a credible profession. It’s beautifully challenging for each artist to work within a group of people who “really see” one another’s talent and potential and who will hold each other accountable to both. Artists ask more from one another and will boldly and honestly encourage each other to move beyond mediocrity – it’s not enough to simply be “artsy.”

Support: Because artists are natural problem-solvers and creative engineers, there is no better place than MAP to share ideas. At 400-plus artists and growing, the network is substantial and media-diverse, so our artists can find support for almost any challenge, whether business- or studio-related.

Thanks to the structure of MAP, Montana artists have a support system unavailable to most artists in other states or other art/business courses. Cohorts spread across each region of Montana and are limited to 10 artists

so that each participant has the opportunity to wholly engage in and experience the process, sharing successes and failures in a supportive environment.

Work and Investment: Participating in a MAP group is hard work. We offer a rigorous curriculum and the expectation of energetic participation. Participating in MAP requires a commitment to attend all workshops and to invest in one’s business of art financially. There is a moderate fee of \$350 to offset program costs and an easy application process.

We currently offer six-to-eight opportunities across Montana to join a MAP cohort. Program interest drives cohort-location decisions. For 2018, the sooner we know who’s interested, the better.

If you’re interested in MAP or know someone who is, please apply soon by visiting art.mt.gov/map. Check back with us in the spring for information about the 2018 program and schedule.

What We’re Reading

In this new section, MAP shares ideas from the publications that inform our work. If you’re reading a book or journal article that you think might be of interest to us, please send us a note at map@mt.gov.

Grit – The Power of Passion and Perseverance

By Angela Duckworth (2016)

Psychologist Angela Duckworth believes that passion and persistence – “grit” as she calls it – is more important than talent when it comes to superior accomplishment in all pursuits, including academic, artistic and athletic ones. Her stories include those of West Point cadets’ first days, National Spelling Bee finalists’ study habits, and many historical insights, along with experiments in peak performance.

Breaking her message down to two equations, grit can be illustrated simply as: Talent × Effort = Skill, and Skill × Effort = Achievement. As she puts it, “Effort counts twice,” a concept recognizable also as Malcolm Gladwell’s (*Outliers*) 10,000-hours rule.

Duckworth concludes with insights from her interviews with high achievers such as

JP Morgan’s CEO Jamie Dimon, *The New Yorker*’s cartoon editor Bob Mankoff, and Seattle Seahawks’ coach Pete Carroll.

I most enjoyed learning that grit is gender-neutral, and much more related to self-control and stick-to-it-iveness. Grit not only predicts success more reliably than talent or I.Q., but anyone – man or woman, adult or child – can learn to be gritty.

– Liz Chappie Zoller

Real Artists Don’t Starve – Timeless Strategies for Thriving in the New Creative Age

By Jeff Goins (2017)

In *Real Artists Don’t Starve*, Jeff Goins offers stories and pearls of wisdom that take the reader through a compelling argument against the concept of the starving artist, including an explanation and history, dating back to 1847, of the idea itself.

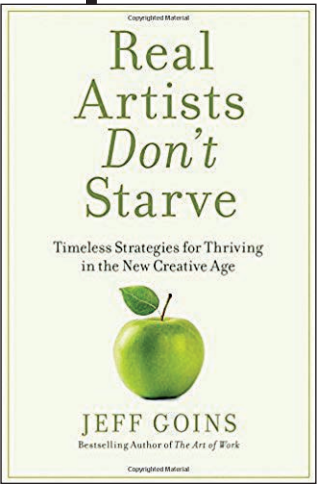
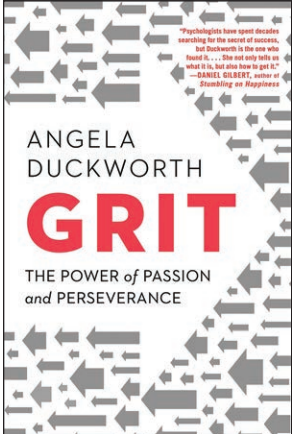
He asserts, “like all myths, it may be a powerful story, one that we can orient our whole lives around. But in the end, it’s still just a story.”

Inviting artists to consider a 12-point re-visioning of rules that govern our thinking about being a Starving Artist and becoming a Thriving Artist, his argument explores three main themes: mindset, market, and money.

One such rule is, “Starving Artists are stubborn about all things. Thriving Artists are stubborn about the right things.” See what he did there?

This book is stuffed with helpful messages expressed in a charming manner. Of particular interest to me, as well, was at the end of the book where he cites 18 pages of chapter-by-chapter explanations of his thinking and relative sources. More and more and more reading and insight to consider! Yay!

– Sheri Jarvis



Strategic Investment Grants

Funding is currently available for grants of up to \$1,000 for nonprofit arts organizations, artists and arts educators. Deadlines are monthly.

For more information see art.mt.gov/orgs/orgs_sig.asp or contact Kristin Han Burgoyne at kburgoyne@mt.gov or 406-444-6449.

Strategic Investment Grant awards FY2017

The Montana Arts Council Strategic Investment Grants provide up to \$1,000 in matching funds to artists, nonprofit 501(c)(3) arts organizations and preschool–grade 12 teachers in Montana for:

- Professional Development: Grants to help build individual art skills and knowledge, arts careers and/or arts businesses.
- Market Expansion: Grants to help increase exposure and improve marketing or promotion, opportunities for exhibition,

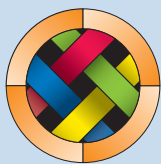
performance and/or sales to a wider or new audience.

- Public Outreach Arts Activities: Grants for ongoing or one-time arts activities by arts organizations and/or artists that are designed to reach a new or expanded audience.
- Challenges and Emergencies: Grants to provide resources for artists or arts organizations experiencing challenges or emergencies that impede their ability to continue their work.

Organization/Individual	Application Title	City	Award
Kelly Bouma	Physical Theatre/Stage Combat Training	Missoula	\$682
Joy French/Bair Bait Dance	iSurgei: A concert of collaborations between Montanan musicians and choreographers	Missoula	\$1,000
Michelle Karcher	Missoula Old Time Social	Missoula	\$1,000
Caroline Krause	Vivaldi’s Four Seasons	Bozeman	\$1,000
Jesse Nevins	Jesse Nevins, Artist in Residency: Petrified Forest National Park	Missoula	\$1,000
Tarn Ream	Lokole to Missoula: Congolese Music and Dance Workshop, Presentation, and Gathering	Missoula	\$1,000
Patti Gregerson/Stone cottage Pottery	National Council on Education for the Ceramic Arts (NCECA) 2017	Marion	\$836
Arts Council of Big Sky	Film Festival Program Development	Big Sky	\$1,000
Dolce Canto	It Takes a Village	Missoula	\$1,000
Jay Schmidt	Installation at the Leedy Voulkos Art Center	Bozeman	\$1,000
Emily Withnall	Sundress Academy for the Arts Writing Residency	Missoula	\$866
Coila Evans	Portrait Society of America’s Art of the Portrait National Portrait & Figurative Artist’s Conference	Roundup	\$800
Lisa Gibson	Denver Arts Festival 2017	Lincoln	\$1,000
Renee Brown	Chroma Crystal	Missoula	\$1,000
Linda Williams	Painting Workshop with Milo Skip Whitcomb	Bozeman	\$1,000
Jerolyn Dirks	Skip Whitcomb Workshop	Belgrade	\$1,000
Bobbe Almer	Plein Air New Mexico with Karen Margulis	Huson	\$1,000
Casey Curtis Designs	Exhibiting at Trade show in Miles City and Jackson Hole	Hamilton	\$1,000
Darla Myers	Advanced Encaustic Instructor Workshop	Bozeman	\$1,000
RatBone Creations	Glass Lost Wax Casting Class	Clyde Park	\$1,000
Lauren Grabelle	Exhibition Opportunities 2017	Bigfork	\$1,000
Morgan Irons	Scottsdale Artist’s School Workshop: Portrait Painting with Joshua LaRock	Bozeman	\$1,000
Pamela Mencher	Montana Playwrights Network State Workshops & Marketing	Clancy	\$1,000
Samantha Jo Bird	Palomino Paintings on the Road	Browning	\$948
Creative Arts Center	Intersections	Eureka	\$935
Amber Blazina Design	Expansion: Fine Art Shows	Belgrade	\$1,000
Art by Christy Lynn Greene	Silk Painting Workshop with Master Silk Painter Karen Sistik	Clinton	\$972
Maria Munro-Schuster	Tom Jenks Writing Workshop	Bozeman	\$1,000
Experimental Theatre Cooperative	Last Chance New Play Fest	Helena	\$720
Katelyn Swanson Art	Heart of the West	Great Falls	\$1,000
Pottery By Kristi/Kristi Brothers	Kristi Brothers	Anaconda	\$1,000
Sanders County Arts Council	Miles Should Not Matter	Plains	\$1,000
Mic Smith	Western Design Conference Booth/Pedestal Fees	Helena	\$1,000

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STATE OF THE Arts



Greetings to our readers from MAC Staff 2017: (left to right) Kristin Han Burgoyne, Jenifer Alger, Monica Grable, Tatiana Gant, Czelsi Kozak, Cinda Holt and Sheri Jarvis.

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Meet MAC’s New Executive Director, Tatiana Gant

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